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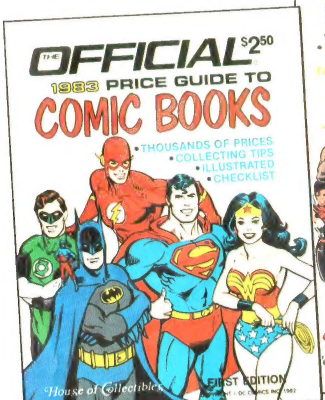

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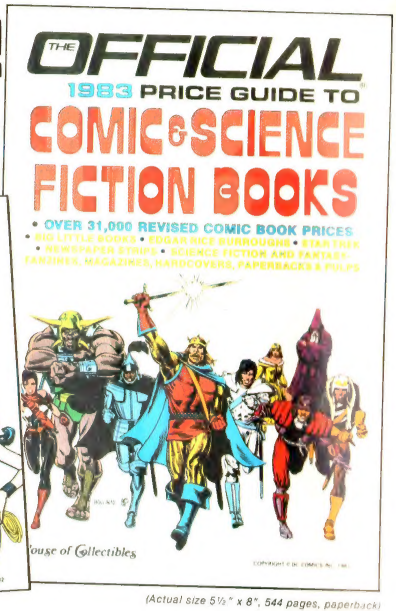
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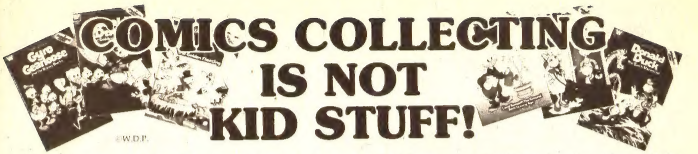

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Volume 1 Number 1

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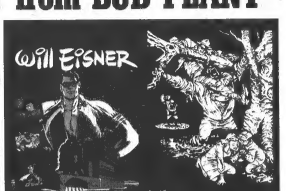
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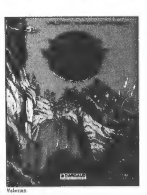
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BLURBS

by Neil A. Hansen

Hello, and welcome to the first issue of *Comics Collector*. This first issue contains many different features, from a comics price guide to collecting those comics, from the creation of characters to their growth and evolution, from histories of comics to the newest fastest-breaking news that can be obtained.

The theme of this issue is the 45th anniversary of the first appearance of that legendary Man of Steel, Superman. With that, *Comics Collector* takes a look at this most extraordinary character who singlehandedly started the comics business, and spawned a multitude of different super-powered characters. One article probes how Superman has grown through the years. The other article takes a look behind the scenes featuring interviews with Curt Swan, famed Superman artist for many years, and Dick Giordano, managing editor at DC Comics (Superman's owner) and award-winning inker. Incidentally, we feature artwork by both of these gentlemen. Curt pencilled and inked our cover, and Dick inked a piece pencilled by our art director, Rich Maurizio.

In reference to creating characters, *Comics Collector* has the scoop on Leonard Starr's and Stan Drake's creation for the adult foreign market, *Kelly Green*. This article features how the character was created and *Kelly Green*'s debut in America.

Other articles include stories on The T.H.U.N.D.E.R. Agents, The X-Men Revolution (a history and analysis of the series), Red Circle's Mighty Crusaders, a look at the mini-series, Milton Caniff's and Noel Sickles' studio (with bits of info about *Steve Canyon* and *Terry and the Pirates*), collecting original art and "4 for a Dollar."

We have some of the best writers and artists contributing to this publication, including Cat Yronwode, known for her controversial "Fit to Print" in *The Comics Buyer's Guide*, Bob Sodaro, whose checklist in the *Spider-Man Chronicles* is considered the best reference index on the character, Lou Manna, penciller of the *New T.H.U.N.D.E.R. Agents* book, Kevin O'Neill, a sixteen-year-old artist who shows a lot of promise, Jim Main, fanzine publisher, Willie Blyberg, *T.H.U.N.D.E.R. Agents* inker, and new talent such as Derek Bishop and Adam Neilson.

On the editorial side of the book we have: our tolerant publisher who has been very understanding and good to work with (especially concerning the Dreaded Deadline Doom); Alex Malloy, our managing director and Price Guide expert; George Muller, editorial consultant and experienced hobby writer; Rich Maurizio, our art director and graphic artist (who is also a good cartoonist as well); our art assistants, Marci Tomascak and Colin Krapp; John Wilcox, our staff colorist; and myself, Neil Hansen, editor.

We had fun putting *Comics Collector* together (though there was a slight bit of screaming and compromising), but we'd like your views, questions and comments whether it be in letter or word of mouth. Send all material to:

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Finally, we'd like to dedicate this issue to Curt Swan and Dick Giordano, two of comics' greatest artists and two of comics' nicest professionals for their help. Thank you.

Neil A. Hansen
Editor

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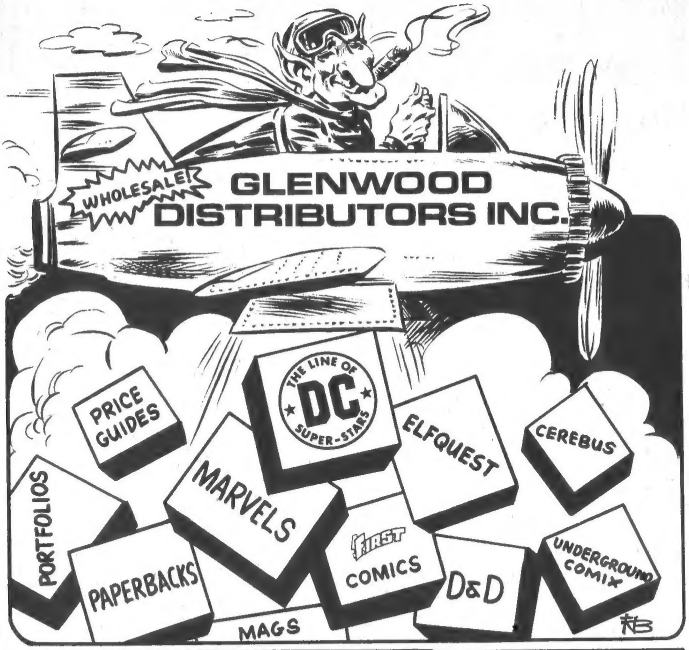

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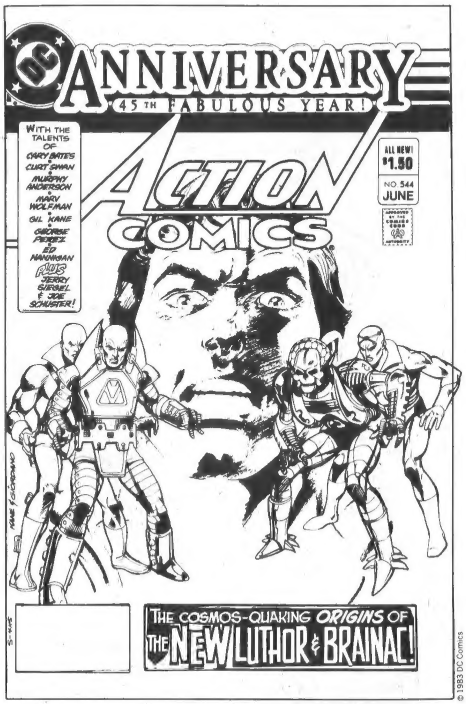
PANEL PREVIEWS

by Colin J. Krapp

Superman Celebrates 45th Year

The Man of Steel faces his two arch-foes, Lex Luthor and Brianiac, in *Action Comics* #544, which includes creative assistance from Superman's "fathers," Jerry Siegel (who provides an article) and Joe Shuster (who provides a pin-up). The issue, printed on Mando stock and squarebound, will also feature new costumes for the Kryptonian's worst enemies. Scripting is by Cary Bates and Marv Wolfman; art is by Curt Swan, Murphy Anderson, and Gil Kane. (March)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LEGION REACHES #300

Paul Levitz teams with artists Keith Giffen, Joe Staton, Curt Swan, Kurt Schaffenberger, Jim Sherman, and Dave Cockrum to present the *Legion of Super-Heroes* spectacular 300th issue. The issue, to be published on Mando stock, deals with a group of alternate realities, spawned in the mind of one man, who is out to destroy the Legion. The cover is a patchwork piece by more than 16 different artists. (March)

ADVENTURE HITS #500

The longest running title in comics celebrates its 500th issue by reprinting 10 classic Legion of Super-Heroes tales. Cover by Keith Giffen. (March)

IT'S MILLER TIME

April marks the debut of the eagerly awaited *Ronin*, by Frank Miller. The first of a six-issue series, *Ronin* is printed on high-quality paper and is 48 pages with no ads. It's for the direct sales market.

HISTORY OF DC UNIVERSE

DC will present a 12-issue overview of its expansive universe by Len Wein and Marv Wolfman and edited by Dick Giordano.

THE BRAVE AND THE BOLD 200

Mike W. Barr and Britain's Dave Gibbons present the 40- page *Batman and Brimstone*, which teams the Batman of Earth-1 and the Batman of Earth-2. Also featured is a preview of the new series *Batman and the Outsiders*. (More on this later.) (April)

NEWS IN MARCH

The New Doom Patrol makes an appearance in *The Daring New Adventures of Supergirl*.

The cover of *Detective* #527 is by the late Gene Day.

NEW TEEN TITANS #32

Beginning new subplots that will lead to the joining of a new Titan and the death of another are the regular team of Marv Wolfman, George Perez, and Romeo Tanghal. (March)

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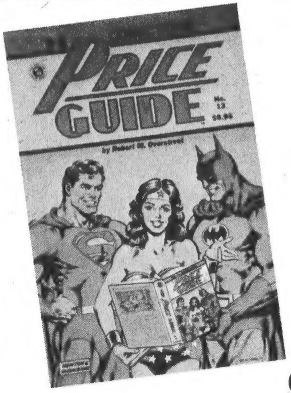

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The Guide will put you into the middle of comics fandom and will introduce you to many new people who buy and sell comics (over 100 pages of ads buying and selling comics is included). Even most of the larger conventions for this year are listed.

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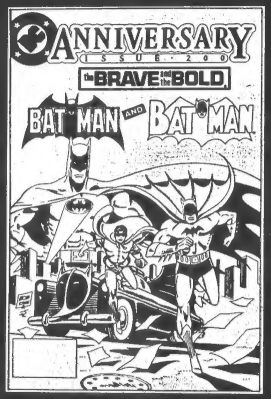

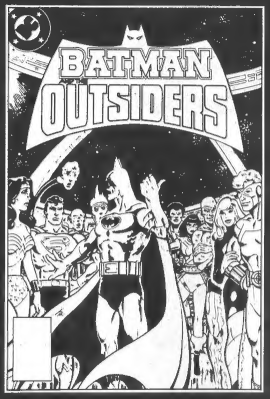

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©1983 DC Comics — Batman & The Outsiders ®TM of DC Comics ©1983

Above left: The last issue of **Brave & The Bold** *#200 featuring Batman and Batman (cover illustration by Bob Kane, Batman's creator, and Jim Aparo) and the preview of* **Batman & The Outsiders.** *Above right: Premiere issue of* **Batman & The Outsider** *with art by Jim Aparo. Bottom right: An illustration from* **Ronin,** *a direct sales book written and illustrated by Frank Miller.*

NEW DC SERIES COMING SOON

1) *Blue Devil* by Dan Mishkin, Gary Cohn, and Paris Cullins.

2) *Zero Man* by Len Wein and Gil Kane.

3) *Jonni Thunder* by Roy Thomas and Ernie Colon.

4) *Atari Force* by Gerry Conway and J.L. Garcia Lopez.

5) A Don McGregor/Gene Colan mini-series.

BATMAN & THE OUTSIDERS PREMIERES

Mike W. Barr and Jim Aparo bring an end to one era and begin another for the Caped Crusader, Metamorpho, and Black Lightning, along with new characters Halo, Katana, and Geo-Force. (May)

And in *Batman & The Outsiders* #4, the New Teen Titans guest star.

NEW VIGILANTE & RETURN OF THE VIXEN

A new character appears and one returns. The new Vigilante premiers in *New Teen Titans* Annual #2, and the Vixen returns in Justice League #217, with Chuck Patton as new JLA penciller. (May)

ANNUALS ON SCHEDULE

Annuals from DC this year include all of last year's titles, such as *New Teen Titans, All-Star Squadron, DC Comics Presents,* and *Batman,* plus the new annuals of *Justice League of America, Firestorm* , and *Superman.*

LAST-MINUTE ITEMS

DC has purchased the rights to adapt *Star Trek* into comic-book form. Cary Bates is writing the *Superman III* adaptation. Also being planned is a *Young JSA* series featuring Power Girl, The Huntress, and Brain Wave's son.

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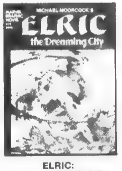

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Alpha Flight Takes Off

The highly touted premiere of Canada's popular heroes comes in May as John Byrne unleashes *Alpha Flight* in a 48-page opus pitting the team against Tundra, the man-mountain.

KILLRAVEN RETURNS

The Warrior of the Worlds bounces back in *Marvel Graphic Novel* #7 after a long hiatus. The novel picks up where the original series in *Amazing Adventures* left off and concludes Killraven's search for his brother. Craig Russell's art fleshes out Don McGregor's story.

SHORTS IN JUNE

John Buscema pencils *New Mutants* #7. John Romita pencils and inks *Amazing Spider-Man* #244. Crystar meets Dr. Strange in his third issue; Bret Bevlins pencils.

HAWKEYE MINI-SERIES

The Hawkeye mini-series, scripted and pencilled by Mark Gruenwald, comes out in May. It co-stars Mockingbird and reveals a secret about Cross Technology, Hawkeye's employer.

FANTASTIC FOUR ANNUAL FEATURES SKRULLS

The Fantastic Four faces an almost forgotten problem. Remember the Skrulls? They're back, thanks to John Byrne in *Fantastic Four* Annual #17.

RETURN OF THE JEDI

The Marvel adaptation of the sixth episode of the *Star Wars* saga will be presented in *Marvel Super Special* #26, written by Archie Goodwin with art by Al Williamson and Carlos Garzon. The Super Special will be reprinted in mini-series form and not as a part of the regular *Star Wars* title.

MARCH AND APRIL

Walt Simonson pencils *X-Men* #171. *Thing* #1 is written by John Byrne and pencilled by Ron Wilson. Mary Jane Watson returns in *Amazing Spider-Man* #243. *Rom* #45 features the Soviet Super Soldiers. Team America appears in *New Mutants* #6, with art by Sal Buscema and Bob McLeod.

FOR JAMES HUDSON REALIZES HE HAS CHANNELED SO MUCH OF HIS RECENT LIFE INTO H HE HAS LITTLE LEFT OUTSIDE IT...
I CAN PROBABLY SURVIVE. AT LEAST I'VE STILL GOT HEATHER.
BUT WHAT ABOUT THE OTHERS?

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INDIANA JONES ARTIST

Kerry Gamill takes over the art chores on *Indiana Jones* #7, written by Dave Michelinie and inked by Sam Delarosa. (March)

GALACTUS RETURNS

Galactus comes back to Earth in *Fantastic Four* #257. But where is Reed Richards? Creative chores are by John Byrne. (April)

BYRNE ON AVENGERS #233

Avengers #233 will be pencilled by John Byrne and will tie in with the *Fantastic Four* storyline. Inked by Joe Sinnott. (March)

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WOLVERINE TIES THE KNOT IN X-MEN #173

X-Men fans everywhere are invited to the wedding of Logan (the Wolverine) and Mariko Ashida. The event is created by X-Chroniclers Chris Claremont, Paul Smith, and Bob Wiacek. Guests include the Viper, Silver Samurai, and Captain America.

WHO SENT THE TOASTER?

A certain spcialty shop in Derby, Conn. recently sent a toaster for the wedding mentioned above. Space Travelers and its customers chipped in to buy a nice toaster. Now Logan can get toast without touching the bread.

STARK HITS BOTTOM!

Tony Stark, once a successful businessman and head of a great corporation (also once the Invincible Iron Man) is now a broken alcoholic. He has reached the end. Story by Dennis O'Neil and art by McDonnell and Mitchell in *Iron Man* #174.

WIDOW IN FANFARE

Natasha teams up with Nick Fury and S.H.I.E.L.D. to look for her friend, Ivan. From *Marvel Fanfare* #10-14, art will be by George Perez, Luke McDonnell, Bob Layton, and Brett Breeding.

MARVEL IN MAY AND BEYOND

Dazzler appears in *Marvel Graphic Novel* #8, written by Jim Shooter and illustrated by Frank Springer. James Bond's new movie, *Octapussy*, appears in *Marvel Super Spcial* #27. Alpha Flight will have five-page back-ups by Byrne, a la the old X-Men.

FRANKENSTEIN REVIVAL

Marvel's Epic line releases its first illustrated novel — Mary Shelley's classic *Frankenstein*. The novel, edited by Archie Goodwin and Mary Jo Duffy, will feature 48 all-new illustrations by Berni Wrightson.

ABOUT DIRECT SALES

When you see the term "direct sales," it means that the magazines and books are sold on a non-returnable basis. The dealers keep the copies that are not sold, as opposed to newsstand sales (in which the books are returned and a portion of the money goes back to the newsstand dealer). Among the companies involved are Noble Comics, John C. Productions, Red Circle Productions, Pacific Comics, Eclipse Comics, and First Comics. These independent publishers have proven that direct sales are a viable business option and have influenced the two largest companies, Marvel and DC, to sell some solely direct-sales comics.

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"BUT BETA FLIGHT IS A MIXTURE. STILL IN TRAINING. SOME HAVE LEARNED TO LIVE WITH THEIR POWERS, TO DEAL WITH THEM. SOME ARE LEARNING...

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Above: Alpha Flight and Beta Flight by John Byrne. Below: Indiana Jones in pencilled form by Kerry Gammill.

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The MINI SERIES MARKET

by J.R. Main

So, you're just getting into the hobby of comic book collecting and don't really know where to start. You'd like to collect certain titles, but you know it'll take quite a long time to amass the entire collection, because locating the issues may be even more of a problem than paying for them. What will you do ... what will you do?

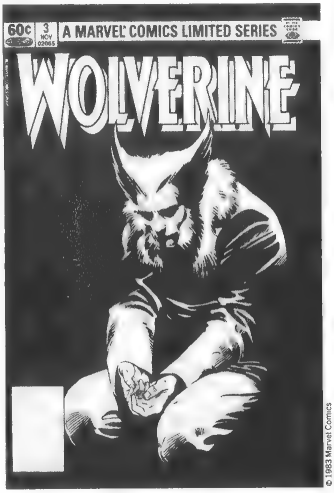
Fortunately, there is an alternative to collecting comic book titles that presently number somewhere in the 300's, and that is to collect the mini-series.

"The what?" you inquire. Well, generally speaking, the mini-series is just what its name implies. It's a limited number series that ends somewhere between its third to sixth issue. And its ending was planned with that issue, so don't go confusing previously published titles such as *Beware the Creeper, Dynamo, Blue Beetle,* or *The Cat* as being mini-series. Those titles were cancelled because of one problem or another — usually sales problems. As a matter of fact, the entire run of issues of a mini-series is usually complete before it's even put on the schedule, just to insure it's up to the company's standards before it goes to press.

So far, the mini-series has been used to feature secondary characters which had been established by their respective

Hercules — Issue #2 of the Hercules mini-series by Bob Layton.

Wolverine — Issue #3 of the Wolverine mini-series by Frank Miller and Joe Rubinstein



publishers, but, prior to appearing in this limited number series, never had appeared before in a comic book devoted exclusively to them. Or, the character(s) involved does appear in his or her own regularly published title, but the related concepts worked into the plot of the entire mini-series was, prior to this, something just lightly touched upon. So, with that in mind, something much more detailed can be worked out, be it an origin of a hero or perhaps the cultural aspects of a long dead world.

And, since the new-character and concept-feature comic books, such as DC Comics' *Showcase*, and Marvel Comics' *Marvel Premiere* have both faded into oblivion, the mini-series can fill this vacant spot as well. Comic book publishers realize that collectors pay more attention to a new series. So with that in mind, why should they bother to feature seme new idea in a 97th issue of a tryout title, when they know that if they feature it in a mini-series, it'll attract the collector market and be much more of a success sales wise?

The first mini-series was published by DC Comics. It was titled *World of Krypton*, and it dealt with a history of that home planet of Superman's and the life of his father Jor-El. This was cover dated 7/79. As is the case with the majority of the DC mini-series, it relied heavily on historical references.

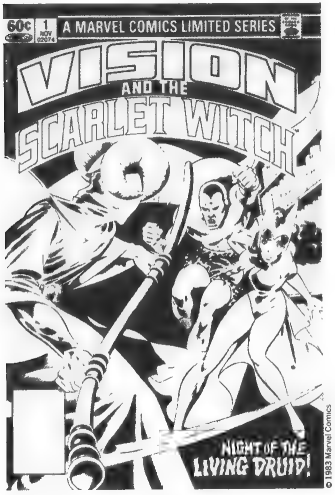
Marvel Comics eventually joined the mini-series bandwagon with a four part adventure featuring a popular character from their "fan favorite" comic title, *The X-Men*, namely *The Wolverine*. This solo adventure involves the character in a personal quest which eventually leads to his taking a wife. It was even illustrated by a "fan favorite" illustrator, Frank Miller. It couldn't possibly lose; and it didn't.

Sales on both companies' limited number series have been good enough to warrant further ones as well, and both have kept with it ever since their first minis.

Up until now, the mini-series has only been published by the mainstream comic book companies Marvel and DC, however, this year that will change. Two new "alternative" comic book publishers, Eclipse Comics and Aardvark-Vanaheim, plan to use this format in titles they will release soon this year, if not already. The former will bring us a three issue run featuring the creative team of Steve Englehart and Marshall Rogers and the adventures of *Scorpio Rose*, while the latter has two mini-series planned for 1983. They are *Neil The Horse*, a six issue run, by Arn Saba, and *Journey*, the details of which were not confirmed by press time. And, since these two newer companies cater only to the direct sales shops, these titles will not appear on newsstands as is the case with Marvel and DC's mini-series.

Reasons for collecting the mini-series are many. There may be titles that feature your favorite characters or creative teams. Or, in the case of a new character featured, it may look interesting to you. And from a speculative point of view, they do increase in value as well, though some more than others. These are titles such as *Wolverine* and *Hercules, Prince of Power*, published by Marvel, as well as *Untold Legend of the Batman* and *Tales of the New Teen Titans*, put out by DC These above mentioned minis are still hot titles since they feature characters as well as creative teams that are more favored among fans and collectors. But the most important reason of collecting, a mini-series or anything for that matter is for the fun of it!

Vision — Issue #1 of the Vision and Scarlet Witch mini-series by Rich Leonardi.



A Chronological List of Mini-Series —

World of Krypton (DC) — 7/79
Untold Legend of the Batman (DC) — 7/80
Secrets of the Legion of Super-Heroes (DC) 1/81
Tales of the Green Lantern Corps (DC) — 5/81
The Krypton Chronicles (DC) — 9/81
The Phantom Zone (DC) 1/82
Tales of the New Teen Titans (DC) — 6/82
Wolverine (Marvel) — 9/82
Hercules, Prince of Power (Marvel) — 9/82
Vision and the Scarlet Witch (Marvel) — 11/82
Masters of the Universe (DC) — 12/82

Mini-Series to watch for:

Ronin (DC)
Sword of the Atom (DC)
Jonni Thunder (DC)
Jack of Hearts (Marvel)
Black Panther (Marvel)
Kid Colt, Outlaw (Marvel)
The Dazzler and the Beast (Marvel)

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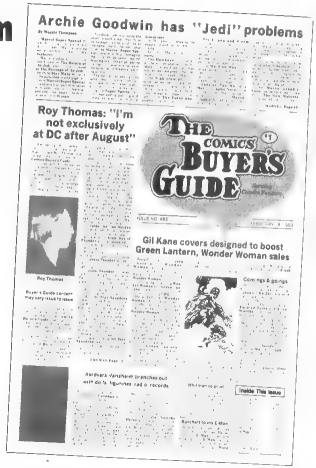
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THE MEN BEHIND THE MAN OF STEEL

CURT SWAN

In 1938, a character was created that would revolutionize the idea of a hero. With his name came the genesis of the term, "superhero." Created by Jerry Siegel and Joe Shuster, Superman has seen many evolutions and changes. A host of artists have drawn definitive versions of Superman — Wayne Boring most notable. But since 1955, one particular artist has been rendering the Man of Steel, and now his version is considered the current model. His name? Curt Swan.

Curt Swan, who was born in Minnesota, has been working at DC Comics for over thirty-five years, pencilling such characters as Tommy Tomorrow, The Boy Commandos, Jimmy Olsen, The Legion of Super-Heroes, The New Teen Titans, and Wonder Woman. He told

continued on page 21

OKAY, BIZARRO, HOLD IT RIGHT THERE! I DEMAND TO KNOW WHY YOU'RE HERE IN THE FORTRESS MAKING OFF WITH MY DUPLICATOR RAY!
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DICK GIORDANO

Dick Giordano, award-winning inker of the 1970's *Green Lantern/Green Arrow* series and fan favorite editor of recent issues of *Batman* and *Detective Comics*; currently guides the creating forces of all DC comics and characters. That includes Superman.

Among Giordano's contributions to the field were encouraging such great talents as Denny O'Neil, Jim Aparo, Len Wein, Marv Wolfman and Pat Boyette to enter the comics field, influencing younger inkers (including Terry Austin and Mike DeCarlo), and instituting royalty bases for comics creators.

One of his jobs included doing merchandising illustrations for DC Comics characters. With that, Giordano commented on illustrating the famed Man

continued on page 25

by Neil A. Hansen

how comics first captured his interest.

"The first time I saw a comic book was in London, England. I was on *Stars & Stripes*, around '41 or '42. Then, when I was assigned to the Paris office, France Herron was one of the writer/editors. He worked on the feature section in *Stars & Stripes*. I did illustrations, maps, anything. That's when I got introduced to Mort Weisinger and Whitney Ellsworth. That was about '45."

Swan had only four months of formal art training, which he acquired at Pratt Institute in New York City.

"Outside of what you can get in junior high and high school," Swan said, "it's pretty much self-taught. I went to Pratt and the schooling I was getting at the time I thought was redundant."

Surprisingly, his major influences artwise were not mainly comic book artists, but magazine illustrators such as Harold Von Schmidt and John Clymer.

"I was fascinated by the illustrators in *Collier's* and *The Saturday Evening Post*. I dreamed of one day becoming an illustrator, but that would have taken three to four more years' worth of art school.

"However, I was grateful when I got into the comic book business because I was desperate for work. The influence there would have to be the first person who inked my work, Steve Brodie. I was doing *Boy Commandos*, and I had to copy Kirby's style to some degree. Impossible, of course.

"But you're better off going with your own style. I tried to make the costume and characters as illustrative as possible, rather than going to a cartoony area. That was a mistake on my part for the short run. It meant hours more work, and it slowed things down. But for the long run, it was good and good income."

The Boy Commandos, for those not in the know, were a fighting unit of children during World War II and even afterward. It was originally written, created and drawn by Joe Simon and Jack Kirby, and it lasted until the late forties.

Swan drew the Boy Commandos for three years. He also worked on strips such as Gang Busters (a crime strip) and Tommy Tomorrow (a classic science-fiction strip). Yet all these were just a foreshadowing of what was going to occur.

They would lead to Superman.

In 1955, Swan was asked to do some work for the Superman 3-D book. "Wayne Boring was doing it at the time. I'd done two or three stories when Wayne Boring was overloaded. We got into the 3-D stuff — everyone would work on the book — and Mort Weisinger liked what I turned out, so I got more and more work. But, of course, I was doing Superboy and Jimmy Olsen when the book first came out."

AFTER ALL, CLARK WAS LANA'S BEST FRIEND AND NEXT-DOOR NEIGHBOR ALL THOSE YEARS THEY WERE GROWING UP IN SMALLVILLE!
I GUESS BY NOW SHE MUST THINK OF CLARK AS SORT OF A... BROTHER?
© 1983 DC Comics

Mort Weisinger was *Superman*'s editor from the forties to the late sixties. He helped develop the concepts of the City of Kandor, Supergirl, and Red Kryptonite, among other things, and the legend of Superman in general. He also created Aquaman (with Paul Norris), Green Arrow (who is currently appearing in his own mini-series), Johnny Quick (who currently appears in *All-Star Squadron*), and the golden age Vigilante (created with the great Mort Meskin).

Swan's first regular Superman family assignment coincided with the first issue of *Jimmy Olsen*, dated Sept.-Oct., 1954. At that time, the Superman live-action television series (story-edited by Mort Weisinger and Whitney Ellsworth) was doing well in the ratings and *Jimmy Olsen* gained popularity. At that time, Swan illustrated three stories. The first, "The Boy With 100 Faces," was an integral part of the Jimmy Olsen chapter of the Superman legend. It introduced Jimmy's disguise trunk and signal watch. Other stories were "The Case of the Lumberjack Jinx" and "The Man of Steel's Substitute."

Swan drew Superman through the fifties and sixties along with the popular Legion of Super-Heroes. He described the Legion this way:

"Horrendous! Too many characters involved. The writers, bless 'em, they don't understand. It was painstaking and boring work."

Recently, Swan went back to those Legion days with two recent assignments. One was *DC Comics Presents* #43, a story teaming the futuristic super-team with Superman. The other was a segment from *Legion of Super-Heroes* #300.

"It wasn't so bad," said Swan, "because I learned so much since those early days, so I could filter the script and eliminate redundancies, concentrate on the thread of the story. But I told them this would be a one-shot."

Would Swan ever want to do *Legion* on a regular basis?

"Please, I don't want to get in that box again. You're going to lose me rapidly."

CURT SWAN

Does cinema influence Swan's storytelling?

"I do watch the camera angles, how a director treats a story, backgrounds, *et cetera*," Swan said, "It's useful, very useful."

Being the artist on Superman, Swan has drawn stories by writers such as Denny O'Neil, Len Wein, Cary Bates, and Marv Wolfman. He says, however, that all writers are not created equal when it comes to understanding and considering the artist.

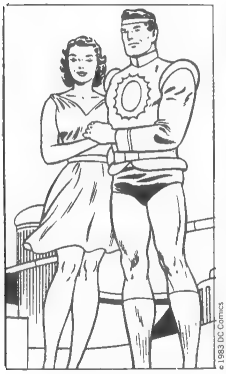
"There are some writers working together. They're in the same area. Myself, I've always lived some distance from the writers. The only time I'd see them would be in the office. I've had occasion to sit and talk to writers and tell them my problems. Cary Bates is good. He's not an artist, but he has picture sense. He understands the problems of the artist, so he doesn't load each panel and then expect the artist to be an editor in that sense and eliminate the unnecessary things. Some writers go rattling along. Consider the artist! The writer, writing a script, has to put the words down on paper to show the scene, present the scene, and the emotions for his own sake. But all the artist needs is to know what's happening."

After drawing the Man of Steel for so many years, how does Swan keep a fresh look to the character?

"I don't know whether I keep a fresh look to him. Many times in a given day. I'll draw Superman like it's drawn with my left hand, because it doesn't look like Superman. I'll erase, redraw, redraw, and redraw. Other times, the mind tells me what to do."

Swan says his all-around favorite inker is Dick Giordano. But on his work he says, it varies. With some pencillers, inkers are intimidated because the pencils are so well drawn. However, Swan says he doesn't feel his pencils are intimidating.

"I'm conscious of the other guys who are inking. I suspect they look at it and say, 'How do I treat this? There's no definite line.' I don't think they are scared or intimidated. I have seen pencils other artists have done, and I can see where the inkers would be more comfortable with their work. So with my pencils, it's all there, except the definite line. I hate to be critical of any inker. With Neal Adams, Giordano can handle it. Another inker, I suspect, would be



intimidated."

How does Swan feel about Dave Hunt, his current inker on Superman?

"Dave Hunt is doing an honest job," Swan said. "I'm not saying it from a critical point of view on my work, but I've noticed an improvement on his inks."

Each artist has certain things they like to do in stories when the writers give him the chance. Curt Swan is no exception.

"The most fun," Swan said, "is when Superman goes to another planet, to another society. I'm not talking monsters or strange creatures. Assuming the people are similar to our own, it gives you a lot of latitude, so you don't have to go through the scrap file. If you see some of the stories, you see I have fun with certain costumes."

Does Swan draw for a certain audience?

"I'm not drawing just for ten-to-twelve-year-olds. There are college kids, fathers and grandfathers reading Superman."

When George Perez was overloaded with work, Swan pinch-hitted the art chores for *New Teen Titans* #5 featuring the origin of Raven. Were there any problems?

"I had seen a couple of scripts of *Teen Titans*. The writers had done the work. I had no problems with it. As to the style of art, I tried to stay as close to Perez's style as possible."

Who are Swan's personal favorites? He votes for Superman's supporting cast.

"I Like Perry White," Swan said, "who goes into a more illustrative area. I can do things with his face I can't do with Clark Kent or Superman. Jimmy Olsen, I'm comfortable with. Lois Lane and Lana Lang from time to time I can get expressive with."

Joe Shuster, Wayne Boring and Swan have each influenced the charcter of Superman, Swan said.

"Shuster's Superman was, for its time, very good. But if you look at comic strips — the hero strips, the adventure strips — at that time, the treatments, with the exception of Alex Raymond, were quite similar. Shuster studied those strips at that time — the short figure, almost cartoony.

"Boring's touch was that he made Superman a dynamic figure, which today is the best, much better than mine. Stan Kay inked Boring at the time. When Superman looked lantern-jawed, I suspect Kay put in some of his own style in the inking.

"Then, we softened the face a little bit, and tried to make the figure a little more like real life. I think it lost something in the transition. We should go back to that style. Maybe I'll sneak it in, because it is so good."

Swan pencils two pages a day, but he mentioned another art he likes doing.

"I like painting Connecticut scenes, imaginary scenes which turn out better than the actual scenes. I love sketching them in watercolor. It's very relaxing. It's a great adventure, and it's something you have to draw rapidly."

How long does Swan anticipate drawing Superman?

"I don't know. Into the sunset," Swan joked. "I expect to go as long as they'll have me. I don't want to stop, maybe ease off a bit in three or four years hence.".

When asked why Superman's appeal is still going strong, Swan replied, "That I don't know. I'm just happy he keeps on growing and growing. Where other heroes fall by the wayside, Superman will always be there. What is beautiful is that ofttimes, when you least expect it, someone mentions him. I saw an old movie the other night, Monty Wooley in *The Man Who Came To Dinner*. There's a line in there where somebody says, 'Who do you think you are? Superman?' "

Ask Curt Swan. He'd probably know.

LITTLE KAL-EL WAS PLACED IN THE ROCKET... AND JOR-EL PRESSED THE FIRING BUTTON...
MADE IT! I JUST HOPE HE GETS TO HIS NEW HOME SAFELY!
© 1983 DC Comics

DICK GIORDANO

continued from page 20

of Tomorrow.

"Superman is artistically just like any other character," said Giordano. "The major needs on my part are to keep the character consistent with what's been done before, so that he looks like the Superman everyone recognizes. It's tempting to draw a character the way you always thought he should be drawn. But generally you have to put those feelings aside for the greater good of drawing him consistently. Especially if I'm only going to do the character one time in between issues done by other people. In other words, if I were doing an issue between two Curt Swan issues, I would try to be Curt Swan for one issue, and put my feelings aside for the character as so not to disrupt the reader's point of view. That's a rule I adhere to on all characters, not just Superman."

Who, in Giorando's opinion, draws the definitive Superman?

"I'm going to have to be real prejudiced on that. I spent too many years working with Neal Adams not to think Neal used the character better than anyone. But definitive? I'd have to say it was Curt. Swan's been doing it longer than anyone. That's the Superman everyone recognizes."

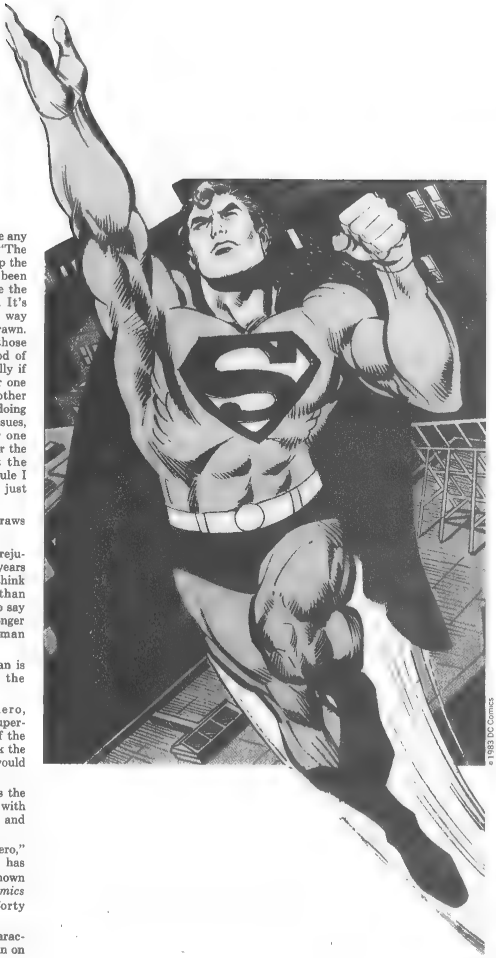
Giordano believes that Superman is something of a prototype of all the superheroes to come.

"If he was the first superhero, obviously he's the father of all superheroes now. The fantasy aspect of the superhero is such that I don't think the popularity will go away. Everyone would like to be Superman."

How does Superman, since he is the first of the superheroes, interact with such characters as Batman, Flash and Green Lantern?

"Actually, Batman isn't a superhero," Giordano said. "Their interaction has been on a personal level. They've known each other since *World's Finest Comics* started, and that's been over forty years.

"The interaction with other characters is always difficult for Superman on



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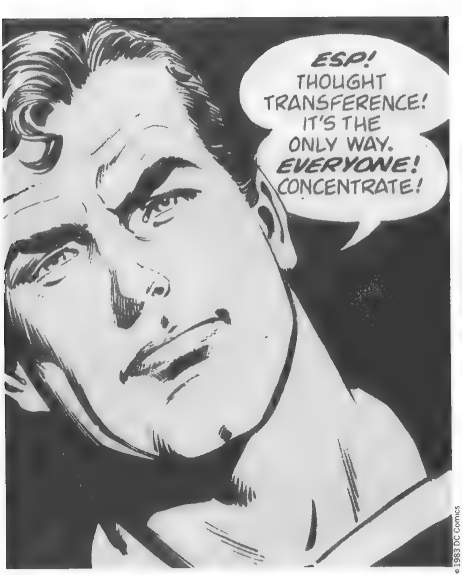

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a level of working together because Superman has so many powers, and so many of the others have few powers. Batman has none at all. How many times have you seen Superman and Flash racing?"

While looking at a *World's Finest* cover, Giordano confided, "I remember *World's Finest* as a kid, one of my early favorites. It's strange to see the title staring at me."

But what about the modern Superman?

"Superman has been portrayed as two-dimensional through the years. The character was created that way and it just hasn't changed. There was nothing wrong with it when it was created, but today we should add a dimension."

Among the changes going on with Superman are new storylines, new visuals and a larger supporting cast (with a greater emphasis on that). The continuity between *Superman* and *Action Comics* will be similar to what Giordano instituted in *Batman* and *Detective*, in that the plots and subplots will connect between the two books, in order."

"There will be other problems besides the main one of catching the villain," said Giordano.

Luthor's and Brainiac's costumes will be revamped in *Action Comics* #544. George Perez of Teen Titans fame designed Luthor's outfit. The greatest changes, however, will be with the Superman-Lois Lane relationship.

"Over the years, they've used the excuse," said Giordano, "that if Clark and Lois were married, it would leave her open for criminals to attack. Really, the best way to handle it is for Superman to totally disinvolve himself with her. It gives us an opportunity to develop Lois as a person, though the break-up might not be forever."

Yet with all the changes, Giordano insists that the Superman character must be consistent.

"One of the reasons he's been around," Giordano said, "is that he's been consistent throughout. Physically, he's been consistent throughout as opposed to Wonder Woman, whose sales falter because she hasn't been consistent. She's been changed from one writer to another, from one artist to another, and they each put in their viewpoint.

"Superman was well defined enough at the beginning so that no one had any real arguments about the character."

With the movie *Superman III* coming out, DC Comics will be releasing its first adaptation in years. The movie again features Christopher Reeve, reprising his role as the Man of Steel. These Superman movies reaffirm Superman's popularity. But why is Superman so popular?

Giordano explained it this way, "There are a lot of reasons. Being first has something to do with it. Even when sales are as they are now — just moderate as far as a comic book is concerned — he appears in lots of places. He appears around the world and is understood in every language. He's been consistent for his forty so years of existence. And he's sort of everybody's father image in a way, a father image with the powers of God."

With Dick Giordano leading the DC team and launching his plans for innovating Superman, will the Son of Krypton go up, up, and away or lay a Kryptonite egg? We'll have to wait and see.

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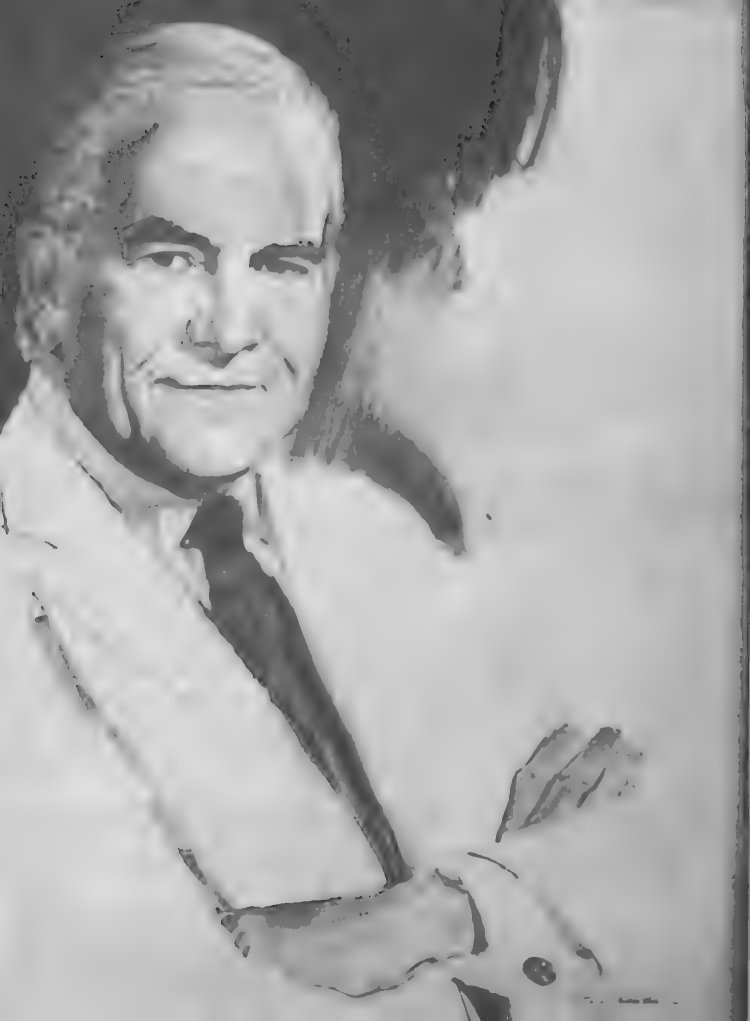

The Greatest Comic Strip Studio of All Time

by Catherine Yronwode

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Have you ever wanted to travel back in time so that you could witness one of history's great events? Perhaps you would like to witness the building of the Great Pyramid or the signing of the Declaration of Independence — or maybe you long to watch the Battle of Waterloo or the opening night performance of Shakespeare's *Romeo and Juliet* at the Globe Theatre.

Of course, such time trips aren't possible. There are no tours to take us to those exciting moments when genius and fate combine to produce something new under the sun. But if i could drop my token into the turnstile of my local down-when time machine, i know where i'd go to spend an afternoon.

It wouldn't be the siege of the Alamo or the 1951 Giants-Dodgers playoffs i would look in on, nor would i watch the San Francisco earthquake and fire or listen to Lincoln give his Gettysburg Address. No, if i could have an afternoon in time, i think i would travel to the Tudor City section of Manhattan, sometime in early 1936, and watch the greatest comic strip studio of that (or any other) time in action. Milton Caniff would be drawing *Terry and the Pirates*, Noel "Bud" Sickles would be hard at work on *Scorchy Smith*, Frank Engli would be lettering, and a young Alfred Andriola, soon to make a name for himself on his own features, would be doing backgrounds for his mentor, Caniff. I could look over the shoulders of these supremely talented cartoonists, trying not to be a nuisance in the small space, and behold the creation of two of the most beautifully delineated adventure comics in history. For a comic art fan like me, that would be the thrill of a lifetime.

Actually, a fan of Caniff, Sickles and Andriola would be hard-pressed to select just one time-period to look in on. Although Andriola didn't join them until 1935, Caniff and Sickles had worked together on various projects from the time of their first meeting at the editorial art department of the Columbus, Ohio *Dispatch* in the late 1920s. And although they each went their separate professional way by 1938, their friendships remained intact. Sickles dropped out of comics completely in late 1936, to find a new and more prosperous career as an illustrator, but as recently as the mid 1970s, only a few years before his death, he teamed up with his old studio-mate Caniff for one last time on an abortive newspaper strip which was to star Kung Fu film star

The Culprit Returns to the Scene of the Crime from **The Gay 30's,** *6/20/34.*

HEY, BABE!- WHAT CYCLONE STRUCK THIS BATH ROOM?
ONLY YOU, MY LITTLE LAMB! I DIDN'T CLEAN IN HERE AFTER YOU LEFT TODAY- SO THAT YOU COULD RECALL THE SCENE THE NEXT TIME YOU RAZZ ME IN PUBLIC ABOUT HAVING NOTHING TO DO !!
THE CULPRIT RETURNS TO THE SCENE OF THE CRIME
©1934 The A. P. All Rights Reserved
Milton Caniff
6-20

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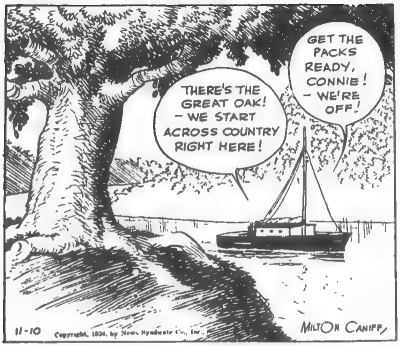

THERE'S THE GREAT OAK! - WE START ACROSS COUNTRY RIGHT HERE!
GET THE PACKS READY, CONNIE! - WE'RE OFF!
11-10
Copyright, 1936, by News Syndicate Co., Inc.
MILTON CANIFF

Bruce Lee. And Alfred Andriola, the one-time shop assistant, never has forgotten his tutelage under Sickles and Caniff: he recently featured a caricature of Caniff in his long-running *Kerry Drake* series, as a friendly homage to the man who got him started in the business.

Milton Caniff has been and continues to be one of the most praised cartoonists of all time. In the 1940s he was dubbed "the Rembrandt of the Comics," and the nickname has stuck. His double-threat talents as an artist and a writer have combined to bring to his two mature works, *Terry and the Pirates* and *Steve Canyon*, a public acclaim without parallel in America. The text of one of his Sunday pages has been read into the *Congressional Record*. His panel art was hung in New York City galleries long before the revival of interest in the popular arts of "nostalgia" or "camp". The Air Force actually granted his hero, Steve Canyon, an official serial number. And, in what may be one of the strangest honours ever bestowed upon a comic strip and its creator, the government of Colorado officially declared that a small ravine should be entered on the Geodetic Survey maps as "Steve Canyon."

Despite his fame, Milton Caniff has told every interviewer who has taken a crack at him that he did not develop the famous chiaroscuro style of starkly shadowed lighting for which he is known and praised. Whenever well-meaning fans refer to his aesthetic followers (and they are legion, from Frank Robbins and Fred Kida through Lee Elias and even Will Eisner) as the "Caniff School," Milton himself is always quick to point out that it was not he, but rather his studio-partner, Noel Sickles, who developed that style for use in comic art. And of course, he's absolutely right — a comparison of their work shows that it was Sickles who first began pioneering the use of heavy brushwork blacks, highlighted on the "sunny side" with pen. It was also Sickles who first began to render background foliage solely in impressionistic blobs of ink, while Caniff was still painfully rendering the shadows of trees with hundreds of precise little pen marks. This is not to say that one was a better draftsman than the other — in fact, a student of their 1930s work is immediately struck by the similarity of their approach to anatomy and landscape. But even this similarity is a bit misleading, because it represents the pinnacle of their mutually entangled ventures, and came at the end of a long working relationship in the field of advertising art.

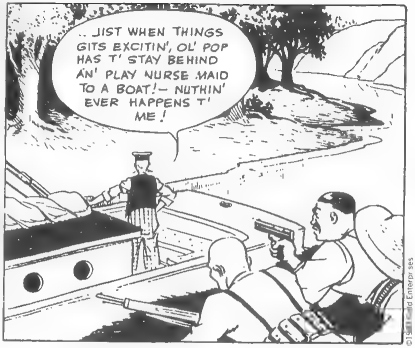
Perhaps the best way to understand what Caniff owed to Sickles and vice versa is to go back to their Columbus, Ohio days. They had met at the Columbus *Dispatch*, when the brilliant Sickles, still a high school student, brought in his sample art to show around. In short order, Sickles was attending Ohio State part-time and drawing for the Columbus *Citizen* and, later, the *Ohio State Journal*. When the Depression hit, Caniff lost his job at the *Dispatch*, and he and Sickles set up a commercial art studio together. They worked ridiculously long hours, but established a reputation for turning

Noel Sickles imitating John Terry's stiff pen work on **Scorchy Smith**, *1/16/35.*

- THE WEATHER'S CLEAR ALONG THE LOWER FLORIDA COAST - I'VE GOT ENOUGH GAS IN THE TANKS TO MAKE IT TO MIAMI NON-STOP, DON'T WORRY - I'LL PLOW THROUGH THIS FOG ALL RIGHT!

©1983 A.P. Syndicate

Noel Sickles


...JIST WHEN THINGS GITS EXCITIN', OL' POP HAS T' STAY BEHIND AN' PLAY NURSE MAID TO A BOAT!— NUTHIN' EVER HAPPENS T' ME!
©1983 Field Enterprises

Caniff's pen and ink beginnings. **Terry And The Pirates** *11/10/34*

roughs or finshed art out within 24 hours of accepting a job. This kind of speed forced them to work in close collaboration, and was undoubtedly responsible for a merging of their styles to a certain extent.

Examples of their earliest artistic team-ups were apparently confined to local markets and are hard to find, but the Postum ads they did in the mid to late 1930s appeared in Sunday newspapers all across the country — and are every bit as collectable as their adventure strip art, fetching prices of one to two dollars per strip. The work was signed "Paul Arthur," a pseudonym derived from Caniff's two middle names. While some examples of "Paul Arthur" work look like "pure" Caniff, others bear the unmistakable Sickles approach.

Caniff was the first to break out of the local Ohio advertisement art scene. His work had caught the attention of the Associated Press feature service in New York City and he was offered a job. Leaving his wife, Bunny, to follow after him, Caniff arrived in New York and undertook the self-imposed grind of working for the A.P. by day (at $60.00 per week) and moonlighting on Bill Dwyer's *Dumb Dora* strip by night (for another $20.00 per week). He was soon joined by Bunny, while Sickles stayed behind in Ohio, churning out art and lettering for the RKO studios in Cincinnati and, according to Caniff, "hating every minute of it."

The two men kept up their friendship, and Sickles continued to send current samples of his art to Caniff. Milton, meanwhile, was making a small mark for himself with *The Gay 30's*, a panel-gag series rendered in his most delicate cross-hatch style.

Eventually Caniff encouraged Sickles to travel to New York and try to get on with the A.P. Says Caniff, "He was ready to come to New York, and he was single, so he didn't have to ask anybody anything. He just got on the train and came. I called him and told him that this [potential job with the A.P.] was in the works and to be alert for it because he had to negotiate his own deal. . . Anyway, he came out and the A.P. was so delighted to get him because he could do anything." "Anything," for Noel Sickles, included drawing maps of the wars of the day, lettering, and eventually, taking over an aviation feature called *Scorchy Smith*. The series had been the creation of John Terry, brother of Paul Terry, founder of the Terrytoons animation studio. John Terry was not a very gifted artist, but his series, based loosely on a hero who resembled Charles Lindbergh, had quite a bit of popular appeal. Unfortunately for Terry, he had contracted tuberculosis and was unable to continue the feature, so Sickles was called in to pinch-hit. As a "ghost," he was required to copy Terry's style completely, a difficult task for a man who drew so well. And as poor John Terry's illness slowly took his life, Sickles kept up the flow of "bad art," a job he found both challenging and amusing.

When John Terry died, Sickles at once asked the syndicate to allow him to draw the series in his own style. He was given the go-ahead, but told to make the change gradual enough to fool Terry's long-time readership. The change-over took several months, and again, the easily-bored Sickles was kept alert by playing this aesthetic game of "improving" his art.

Meanwhile, Caniff had landed a feature of his own, too. It was called *Dickie Dare*, and it chronicled the fantasy-adventures of a little boy who met and joined forces with various heroes of fiction such as Robin Hood and Robinson Crusoe. This too was drawn in his cross-hatch style.

Caniff's first series, **Dickie Dare,** *8/29/33*

THERE'S A PICTURE OF HIM - HE ALMOST LOOKS AS IF HE COULD TALK!
AND SOI CAN, DICKIE! WHY NOT COME WITH ME TO MY ISLAND IN THE SOUTH SEAS
©1983 A.P. Syndicate

BRUCE
力 LEE 管
STRENGTH
CONTROL
by Paul ARTHUR
Produced by MILTON CANIFF
HONG KONG..... JIMMY LIMBO, A ONE-ARMED U.S. VETERAN HAS COME TO BRUCE LEE FOR LESSONS IN THE MARTIAL ARTS. UNDER THE G.I. BILL
YEE SHO WOO, YOU ARE ALREADY A "ONE HAND ARMY"! YOU PULVERIZED THE TWO GUNMEN!
NAW, MR. LEE. I LEARNED JUST ENOUGH IN 'NAM TO BE A KILLER! CAN YOU TEACH ME TO FIGHT FOR FUN?
42

MEANWHILE= IN ANOTHER PART OF THE CITY...
BLACK SWAN, THE CLODS WHO FAILED TO WIPE OUT BRUCE LEE!
H-HE WAS PROTECTED BY A RING OF C.I.A. AGENTS!

TAKE THE HALVES OF THE BANK NOTES THEY WERE GIVEN TO BE MATCHED IF THEY DID AWAY WITH BRUCE LEE!
THEN THEY MAY GO BACK TO THEIR NATIVE ISLANDS!
OH, THANK YOU!

Sample strip by Caniff and Sickles, **Bruce Lee,** *mid 70's.*

Caniff himself explains how he and Sickles teamed up in a Studio again: "Right about this time I had started to do *Dickie Dare*. I was still doing *The Gay 30's*. I had been able to get away from the [A.P.] office just about the time Sickles came on there. I took a room at the YMCA on 47th Street so I could get away from the apartment and still have a place to work. He was living at the Tudor Hotel in Tudor City so we said, 'Why the hell don't we join forces again and get a decent place in Woodstock Tower?' It was right next door to the hotel. So we rented an apartment there and it was much better all around. You had your own bathroom and everything else. Sickles contined to live in the Tudor Hotel and I lived in the Windsor Tower."

At this point Caniff received the call that changed his life and catapulted him into the spotlight. Captain Joseph Patterson of the New York *News* saw *Dickie Dare* running in the New York *Sun* and offered him the potential to do a much higher circulation adventure feature for the *News-Tribune* syndicate. Caniff accepted, and the outcome — *Terry and the Pirates* was launched in October, 1934.

At first Caniff relied on his cross-hatch technique to do the art, and his delicate use of linework made it a very nice addition to the *News-Tribune* line-up. The strip had everything: a young boy, a virile man, pretty women, and exotic locales in the wilds of China. It also took Caniff far too long to draw. "That's when I began to pick Sickles' brain," says Caniff. "He was doing *Scorchy* 'his' way and he could knock out those six strips in time to make the deadline, and that is what influenced

I'LL TRY, FUT ANGER COMES WITH HURT! YET I SHALL TRY!
I DON'T HAVE TO TELL YOU TO FORGET THE CLIPPED WING!
42
BASIC DEFENSE!
KICK ME, PLEASE!
AHHH-EEE-E-E
BUT, GRACIOUS BLACK SWAN, HOW SHALL WE RETURN TO OUR HOMES?
SWIM!
©1983 Bruce Lee, Milton Caniff, Noel [illegible]

my drawing style more than anything else, being able to do that on a Sunday page *in time.*"

What Sickles was doing, of course, was slapping black ink into shadow areas with a vigour previously unseen in comics. At first he confined this chiaroscuro technique to night scenes, but it worked so well and it looked so sharp that soon his characters were rendered with extreme high contrast even in ordinary sunlight. Caniff warmed to the technique slowly, beginning with background foliage, just as Sickles had done before him. It wasn't long, however, before Pat Ryan, Terry Lee and company were being drawn with a bold brush stroke on the shadow side and a fine pen line on the sunny side. The effect was stunning.

What with two newspaper strips and a long-running series of Postum ads to produce, the men soon decided they needed some assistance in the studio. The first to join them was letterer Frank Engli, whom Caniff had met during his stint of the moonlighting for Bill Dwyer several years before. Engli had gone on to work in an animation studio in the meantime, but he was all too glad to return to comics, as the animation work was hard on his eyes.

The second assistant Caniff and Sickles hired was a twenty year old art student named Alfred Andriola. It was his first job in comics, and he remembers it warmly: "[Caniff and Sickles] were 'night people,' rising around noon and working into the next day. I would come in each morning and plow through the eclectic furniture, the trio of drawing boards, the desk, the mail, the work in progress, the stacks of references, the books, newspapers and magazines, the coffee cups, the remnants of midnight snacks, and Bud's discarded drawings strewn on the floor and in the wastebasket ... Later in the morning Frank Engli would appear to do the lettering on *Terry*. Still later, Milt would come over from the apartment he and his wife

Caniff's chiaroscuro style — the famous "Burma" sequence from **Terry And The** *3/20/36.*

had in another building in the complex, and Bud would stir himself from the tangle of sheets and blankets he slept in at the studio. The day was officially in motion."

It must have been a wonderful place, cluttered with art and artifacts, hectic as hell during deadlines, and imbued with the spirit of great aesthetic enterprise. When Sickles fell behind on his writing, Caniff scripted *Scorchy*, and when Caniff fell ill, Sickles pitched in and drew *Terry* so perfectly that it's hard to tell whose work was who's. The lead characters, Scorchy Smith and Pat Ryan, came to resemble each other as brothers might, and the supporting cast from either strip was liable to show up in a Postum ad when least expected.

But, as all things must, the collaboration came to its formal end. Sickles, thoroughly bored with comics now that he had changed their texture forever, left the field to take up work as an illustrator. Caniff moved out of the city and took both Engli and Andriola with him. Within a year after that change, Andriola himself was tapped for a syndicated feature all his own, and he left Caniff's studio to work on the comic strip version of Earl Derr Biggers' *Charlie Chan*. Old ties break hard, however, and Caniff actually pencilled Andriola's first daily strip, "for luck," just as he would ask Sickles to design his new *Steve Canyon* logo ten years later, "for luck."

Andriola's work on *Charlie Chan* owed as much to Caniff's influence as Caniff had owed to Sickles. In the early years, he even went so far as to "borrow" one of his favorite Caniff scenes, the one in which Pat Ryan first kisses Burma.

Andriola grew rapidly as an artist once he was on his own, and it wasn't too long before he went to work on a series of his own creation, *Kerry Drake*. This popular strip is still running today, and, as mentioned, it recently featured a character who is a dead-ringer for Milton Caniff.

Noel Sickles never did go back to comics after the 1930s. He was temperamentally unsuited for a life of repetition and deadline. His work as an illustrator for *The Reader's Digest* and other magazines was rendered in a far more complex and "realistic" style than the one he had pioneered for comics. A few years ago he and Caniff teamed up on some sample work for a Bruce Lee comic which never saw print due to contractual problems. Caniff wrote it and Sickles drew it in his still-perfect style. It's a real shame that the series was never published and that but two weeks of dailies and three Sundays were produced as samples. It could have been a real beauty.

"Bud" Sickles passed away on October 3rd, 1982, a victim of cancer. He was 72 years old, living in Tucson, Arizona with his wife Louise and painting western landscapes. He never achieved the fame and public recognition that he deserved, primarily because such fame meant very little to him and the pursuit of artistic perfection meant everything. Caniff, who was deeply saddened by the death of his life-long friend, was always Sickles' biggest booster. "He wouldn't speak up for himself," he explains, "So his friends had to speak up for him." And what, "the Rembrandt of the Comics" has to say about his one-time partner is the highest praise he can bestow: "Noel Sickles was the best natural artist I ever knew." You can't put it any stronger than that.

As for Caniff himself, he is still, at age 75 hard at work on his *Steve Canyon* series. Steve is aging gracefully (he made his debut in 1947 as an ex-fighter pilot, so he's no spring chicken) and a major change is in store for the strip as he will acquire a new sidekick named Quiz Brennan, a young man fresh out of the Air Force Academy who will get into trouble, raise cain with the young women and generally carry on in the tradition of heroic adventure. For Milton Caniff, life is still that daily deadline — and that brush loaded down with thick black ink, ready to create shadows and light.

Andriola "borrowed" the Burma sequence from Caniff in **Charlie Chan,** *8/18/39.*

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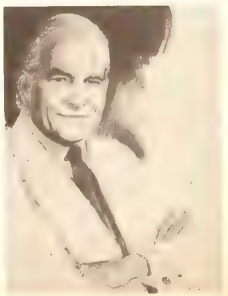

DEATH OF A HERO

by Robert J. Sodaro

It's all over now . . . even the shouting. Captain Marvel is dead, and there is no changing that. No eleventh hour reprieve. No writer to revise him in a later issue. He's gone, and that is that. All we have now is the leftover wine, and its bittersweet taste. There are those among the fan-elite who have reduced this tome to so much pop psychology and trite nonsense. Yet to do so just to maintain an aura of feigned intellectualism in hopes of impressing the masses of fandom is not only unfair; it is outright criminal.

I have two illusions in life; one is grand and terrifying, and the other is dark and fascinating. Together, they form the basis of my beliefs and philosophies of life and truth. Still Jim Starlin, with his finely crafted work, cuts through all this and exposes the core of my being with his own mysteries that are more fascinating and awesome than I could hope to imagine.

To Starlin, death is a reality. It is not something that only happens to the other guy. It is a part of life, it is a measure of the truth, and everybody is touched by it, one to a customer, with no exceptions. Rich, poor, old, young, coward, hero, it does not matter, we all die, and not always in the manner or fashion that we would expect or prefer.

The Vikings of old believed that the only way for a warrior to enter Valhalla — the place of the noble dead — was to die with one's sword in one's hand. Cavalrymen of the American West wished to die "with their boots on," that is to say, in battle. The plains Indians of America refused to fight at night for fear that the great spirit Wakanta would miss their souls in the dark. Warriors the world over, through history have sought to die "with honor" (as witnessed by the death of General Sam Sawyer in *Captain America* #274). After reading *The Death of Captain Marvel*, I cannot help but feel that this attitude is so much horse manure. When I die, I would wish to go as did Mar-Vell, surrounded by my family and friends.

Noted psychologist Elisabeth Kubler-Ross has written extensively about the death experience, and she has broken it down into five stages: denial, depression, anger, bargaining and acceptance. Starlin has Mar-Vell move through each of these stages as he approaches his end. This is not pop psychology, but a man who has spent his entire adult life as a warrior fighting near-impossible odds, now he has come to find out that a disease will strike him down. Even more than that, there is nothing that he can do. Mar-Vell is a

man who loves life even more than honor (that which he as a warrior has been taught to love). Now he must face death as it slowly creeps up on him.

Starlin stalls this moment throughout the book by always tempting the reader with the possibility that Mar-Vell will live, in spite of what we all knew was going to happen. Therein, he manages to sustain the suspense of the book, for

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the reader is always teased by the thought that no company would really kill off a major character, yet another company (DC) did kill off a major character, that "would not be killed off," The Batman of Earth-2.

When he died, fandom was enraged. Many fans felt that he should have been killed by a major villain, and that a big deal should have been made about it ... perhaps by putting the story in an annual or something (needless to say Marvel has been criticized for doing just that ... making a big deal over Mar-Vell's death ... sometimes you just cannot win for losing). The death of Batman was proclaimed as both stupid and wasteful. Well, it was, but not for the reasons that many claimed.

When you think about it, is it not stupid and wasteful to die? Batman spent his entire adult life fighting crime, and then he died doing the same. He spent most of his tenure as a crimefighter putting away nameless criminals, and finally one of them put him away. Elysius, Mar-Vell's lover, confessed to him that she always feared that he would die in some lonely place surrounded by his enemies (what Batman in fact did). Dying in this way at least she could be with him. It is this that is stupid and wasteful about death; to die in some meaningless gesture, at the hands of some cheap thug. Batman's death was cheap and pointless, but it was meant to be. Paul Levitz was making a statement about superheroes and their lives, only no one understood the message ... pity.

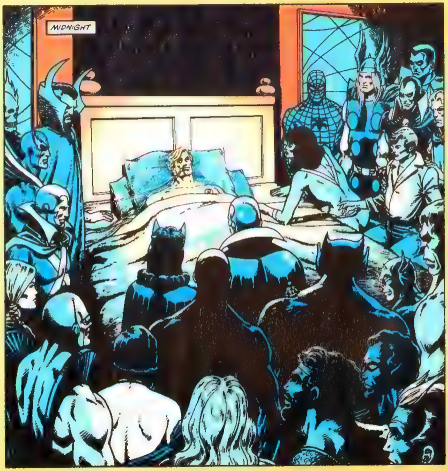
Still again, had Mar-Vell been given the choice he, too, would have gone as had the Batman. The desire among warriors to go out in a blaze of glory is great indeed. Yet more than that Mar-Vell would reject death, he would fight to the very end, denying that it was possible for him to die. When Thanos asked if Mar-Vell would "... Challenge the abstract ... deny the infinite?" Mar-Vell replies, "Yes!" But why?

Why indeed? In the award-winning television show M*A*S*H Colonel Henry Blake was consoling Hawkeye over the death of Hawkeye's friend. "They taught me two rules in command school," Blake said, "Rule number one is that young men die. Rule number two is that doctors can't change rule number one." The man who attempts to deny the infinite is both a fool and tilting at windmills greater than those Don Quixote fought against.

It is only human nature to deny death, especially one's own. Yet when a study was made, it was discovered that we "need" death. A few years back several people were hypnotized into thinking that they would not die. They all promptly lost the will to live. That is to say that they had a real reason to do much of anything ... today. It was discovered that death adds immediacy to life. For if one has forever to live, then one also has forever to do whatever one wants ... so why do it today?

Death is as much a part of life as is living; to ignore one is to reject the other. Perhaps those who panned *The Death of Captain Marvel* were more upset about Jim Starlin's message than about the way he packaged it. Unable (or unwilling) to deal with the former they ripped apart the latter ... more's the pity.

The Death of Captain Marvel is a powerful, and important piece of literature, well worth both the wait and the purchase price. All that is now left to say of the Kree Captain, by way of a eulogy, is to paraphrase George Harrison, "Mar-Vell is a dead man ... miss him ... miss him."



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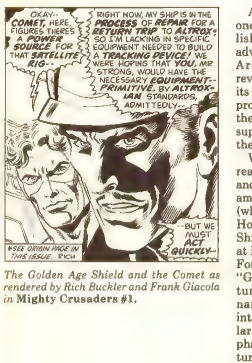
RETURN OF THE MIGHTY CRUSADERS

by Derek G. Bishop


OKAY-- COMET, HERE, FIGURES THERE'S A POWER SOURCE FOR A SATELITE'S RIG--
RIGHT NOW, MY SHIP IS IN THE PROCESS OF REPAIR FOR A RETURN TRIP TO ALTROX; SO I'M LACKING IN SPECIFIC EQUIPMENT NEEDED TO BUILD A TRACKING DEVICE! WE WERE HOPING THAT YOU, MR STRONG, WOULD HAVE THE NECESSARY EQUIPMENT-- PRIMITIVE, BY ALTROXIAN STANDARDS, ADMITTEDLY--
BUT WE MUST ACT QUICKLY--
*SEE ORIGIN PAGE IN THIS ISSUE, 'ED.
© 1983 Red Circle Productions

The Golden Age Shield and the Comet as rendered by Rich Buckler and Frank Giacola in **Mighty Crusaders #1.**

A superhero revival has taken place once again at the company that publishes one of the most popular non-adventure comic book line of titles ever, Archie Comics. With their newly revamped Red Circle line, which during its short lived tenure in the early 1970's produced solely mystery/sorcery comics, they intend to return to contemporary superheroes last seen by the company in the later 1960's, made for the collectors.

While their names may not sound readily recognizable to the newer fans and collectors, the more knowledgeable among them can tell you that the Comet (who has changed over the years), Black Hood, Mr. Justice, The Fox, and The Shield began their crimefighting careers at MLJ Publications in the Thirties and Forties during what is referred to as the "Golden Age of Comics." MLJ eventually became Archie Publications, named after the character that was introduced in the mid-1940's. So popular was he, in fact, that he helped to phase out their entire superhero/adventure line altogether. It wasn't until the year 1959 that the company would again see costumed heroes. They began slowly with newer characters, which included an altogether different version of the Shield, followed by the Fly, the Jaguar, the Web and Fly Girl. Suddenly, the superhero was "in" again, and it wasn't long before this company thawed out their Golden Age characters as well. Both the newer heroes and the older heroes, as well, were featured in a team comic, *The Mighty Crusaders*, published by Archie Comics' adventure line, Mighty Comics. All this came to an end in 1967 and the heroes have been in limbo ever since.

--THE NEGATIVE ION TRANSMISSIONS-- THAT ARE CREATING HAVOC IN NEW YORK! MY THEORY IS THAT THERE IS AN ORBITING SATELLITE SOMEWHERE, CAUSING SUCH A DISTURBANCE!
SO WHAT'S THE BIG DEAL? WE CAN TRIANGULATE TO LOCATE IT-- AND BLAST IT OUT OF THE SKY!
© 1983 Red Circle Productions

In the summer of 1982, however, plans were underway to revive the heroes once again. The new Red Circle group has already published the first issue of the *Mighty Crusaders* title. As for plans for other titles, Rich Buckler, editor of the Red Circle line explained it this way.

"Right now," Buckler stated, "we have six titles, and they're all bi-monthly books: *Mighty Crusaders, The Fly, The Shield, The Black Hood, The Comet*, and then a new title which was formerly the *Web*, Blue Ribbon Comics, which will be scheduled soon."

Since the company realizes that the fan and collector markets are very important, they have taken steps initially to try to make their new line of comics more impressive, attractive and hopefully, more worthy of their attention and purchase. Two of these improvements are a heavier type of coloring process, and a much heavier stock of paper than used on the average comic book.

"I had asked specifically on a little bit heavier coloring on the paper," Buckler stated on this. "I don't want pages that first of all look like they've been printed on toilet paper. That's why I went with the Mando stock. And I thought we were doing something innovative until I found out that just about everybody was just about to gear up for Mando stock. We had decided this six months ago. Unfortunately, others came out on Mando stock before we did, but whether we're the first on it or not makes no difference to me. I wanted to put out a pretty package and one that would last, too, so the collectors put their buck down for it and they have something

The Fly illustrated by Jim Sherman for Fly *#1.*

The Golden Age Shield 1940's piece illustrated by Irv Novick.

they feel worth keeping, and that will increase in value that won't fall apart in a couple of years."

Red Circle hopes that the creative people who are involved on the new titles will also help to draw attention to their publications. Using artists and writers who are well known and are favorites among fans and collectors in the readership is just another step they've taken to insure their continued interest and hopeful lasting success. Buckler, who has illustrated comics in the past for such companies as Marvel, DC, and Warren, will continue to do so at Red Circle, as well as tackle writing chores occasionally. And, as far as other talent and what they'll be involved in, Buckler relates, "So far Alan Weiss has pencilled the first issue of The Shield, and the cover to that book is pencilled by Weiss and it's inked by John Severin. Al McWilliams is going to be doing some work for us as well as Gary Morrow, Alex Toth, Lee Elias, and (Jim) Steranko. Steranko will do all the covers for *The Fly*, and he may do some other material for us. I'd be thrilled if he did a story for us, but I don't know how much time he has. But if he can work it out, we're open. I'd love to see an original Black Hood story by him, which he's asked me about. It's just a matter of things coming together; they have to come together for something like that.

"Jack Harris, Cary Burkett — two of my favorite writers and Rich Margopoulos who has written exceptionally for Warren, will be working with us. We may be doing a new team book, a second team book, some time near the middle end of 1983. There are other artists that I can't say we have yet that are avail-

able, but I just haven't given them assignments yet. We're still putting this thing together. The people I've worked with over the years, and I've made friends with a lot of people, who will probably be popping up. Not because I'm somebody special, but I do know the guys, and I do know how to work with them. And I'm talking about the guys, and I'm not naming names specifically, but the guys that are really interested in good comics. And so I think the fans will be surprised at the people we come up with.

And how exactly will the characters be approached as far as characterization is concerned? Will they have a more dramatic tone and atmosphere, or will they re-adapt the camp attitude of their sixties comic publications?

"That question has come up a lot," says Buckler. "Why would we be deliberately immature? What they were twenty years ago, there's no reason to assume that they'd be the same today. We'd have to be kind of dumb to pick up where they left off. I'm not sure exactly what audience those comics were aimed at, but I would not hazard a guess as to what the fans' tastes are in particular. I can only go by what I enjoy and what I look for, and by what few

DON'T SHOOT, YOU IDIOTS! YOU'LL KNOCK EACH OTHER OFF!
YOU HAVE TO BE FASTER ON THE TRIGGER THAN THAT, PAL!
UNN!
© 1983 Red Circle Productions

Lancelot Strong, the modern Shield by Buckler and Giacola.

people I am close to, and a few collectors. But I don't think any of them are looking for the camp type stuff that came out from Mighty Comics in the 1960's." Adding to the subject, Rich Buckler also mentions, "I would prefer, really, that the readers look at the characters as new characters, and then will give them a history. And for those that are able to keep track of who's who and who are fans of those characters, well, all the better. You see, we don't already want to ignore what's gone before, but we do want to do what amounts to new versions of the characters."

Plans for Red Circle's first title, *The Mighty Crusaders*, include a change in the membership in as far as the group's members and size are concerned.

"The line-up as it is in the first issue is not the permanent line-up," says Buckler. "That will change very soon as we will cut down the number of the group members, although it won't look like it in the second issue where on the cover we'll feature virtually every one of the characters. The other characters have cameo appearances until we will be bringing them back in various strips of their own in different titles, but not necessarily in the Crusaders."

Buckler also is keen on the idea of making that particular title the flag ship publication at Red Circle as well.

"I would like for that book to be the main book here," he explains. "It may prove to be not the most popular of the types we bring out, but I would like to see it be that. Not just because I'm writing it and drawing it, because I may not always write and draw it, but because it features all the characters, at least right now. But I'll trim that down and it'll feature eventually the most popular characters. I need some reader response about that. I need some feedback about that."

When Red Circle revived the MLJ/Mighty Comics heroes, they brought back both the Shield characters. The two are featured in *Mighty Crusaders #1*, but in an effort not to totally confuse the readers that too will change.

On this subject, Buckler has this to say.

"In the second issue, the two Shields will be separated. The original Shield is going to leave the group, but he'll have his own solo adventures; he's too good a character to throw away." Also leaving the group in the near future will be The Comet, who will eventually return to his forties type style version.

Other features the fan/collector market will enjoy are things such as wrap-around covers featuring all art and no advertisements or UPC box. And, at present, the distribution of the Red Circle books are specifically for direct sales and no news stands."

"Presently, that's it," says Buckler. "But very soon, we can expect to go to the news stand distribution? It's my feeling that whether the code symbol is on there or not, it doesn't tend to affect the collector market in any way. But we wouldn't do comics any other way if they had the seal on them or not. We may decide to go with them at that point or we may go with our own seal of approval that Archie Comics had awhile

MMM... SEEMS TO FIT! SO, HOW DO WE FIGHT AN ENEMY THAT WE DON'T EVEN KNOW WHERE TO FIND?
A LITTLE TEAM-WORK FOR STARTERS, MAYBE...
OKAY, SO WHAT'S OUR FIRST MOVE?
SHIELD, I THOUGHT YOU'D NEVER ASK...
© 1983 Red Circle Productions

back. It doesn't mean that the Code is keeping their eye on us and keeping us in line. It just means that we're keeping our eye on us and we're doing what we feel is top material that doesn't need to sink in any kind of sensationalism or exploiting violence or sex or whatever seems to be the big fad at the moment. We don't have to ride on those trends. Actually, what I'm hoping is that we set trends, at least in comics. Hopefully, the elements of one of those trends will be good or great art and storytelling."

Working in his capacity as editor of their Red Circle line, Buckler is doing his best to insure the publications are not just your average comic books. For example, many standard comic books will consist of a lead feature, followed by a short "backup strip."

Asked whether the Red Circle books would cohere to this type of format, Buckler stated, "Most of them will not have to have back ups, but each of the books will have a lead feature which is what you'll be buying that particular book for. But we're hoping to use the remainder of the book to turn the readers onto other stuff. Either they're strips that will hopefully merit their own books, or just good solid strips. Not just back up strips, per se, not just filler type material that you put into the rest of the book to solve a deadline problem, or just to fill up the book, as you couldn't figure out what you wanted in it. We're being a lot more deliberate about that as we're actually going to be using that space very creatively because we're going through all that trouble of printing all those books on mando stock."

Also his duties in that editorial position include taking great pains to make sure the continuity doesn't get out of hand, something which tends to happen to companies that publish titles with singular characters who have their own title and appear in a group book as well.

On this, Buckler said, "I work with my writers on plots; I don't force feed them, but we talk things over. But I like to keep track of the continuity, and I have each of the books interrelated in some way. They cross over, and they all meet in the Crusaders, not necessarily continuity wise, but there are situations that kind of cross over, similar to what

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happened back at Marvel Comics back in the 1960's, where plot lines would sort of spill over into other books, but not in a confusing way.

"There are connections so that all of these heroes don't have necessarily totally separate realities when they're not having a Crusaders adventure. I'm hoping that each of the books turn the readers on to the other books."

As with any character or group of characters that was previously published, cancelled and picked up at a later date, research also plays an important part when characters are revived in this way. How much research was involved with the Red Circle line?

"All we had to do," Buckler states, "was more or less really just pick up where the Crusaders left off when Mighty Comics brought out the Crusaders. And I might mention for the readers who don't know, that Mighty Comics was still Archie Comics, or Radio Comics, or whatever you want to call them. And, of course, I researched that stuff, but I delved into the forties stuff researching. So we'll be pulling things here and there on specific events that I feel should have affected the characters in a way that would've changed their lives. There has to be something that happened in these characters' lives that were significant like there are in real people's lives. So we'll refer to events like that. I'm also going to give them some adventures where they feel they've been through something. The way a character develops and changes is a result of what they've gone through. Not every adventure is a throw away; you'll get tired of that after a while and you'll wonder when anything significant is going to happen to this guy."

Also, of special note to the collector and fan is the special project Red Circle has in the works as well. This consists of a special edition reprinting of material illustrated by fan and collector favorite illustrator Jack Kirby. The proposed editions will reprint the best of his material previously published in *The Fly*, as well as the *Double Life of Private Strong* Shield material. All on Baxter paper and between wraparound covers. How's that for helping to win the audience over?

Red Circles' new line of revived heroes need strong support from the fans and collectors. The books are definitely more geared towards them, to make their titles successful. Red Circle has taken the first steps to try to make them that, but they are counting on strong fan reaction in order to help these titles further in change and more towards that particular market readership. Taking this point up, Buckler had this to say, "We're trying to get a handle on what the fan market is opened for and what they're looking for. I would hope that we're going to put out some of the books that everybody's been looking for. You see, the fans may assume that the companies know just what they want, but they don't necessarily. We're really trying to figure it out, but we could use a lot of help. It really wouldn't hurt to send us lots and lots of letters, telling us, 'Hey, you know we love the Shield, but we hate the Comet' or whatever. But not just that but also, what do you like about him, and what don't you like about him. I want to hear this stuff. And also, taking it a little further, I'd like to hear from the fans what books they'd like to see. What kind of stories do they like to read? I know that there's a lot that hasn't been done, and certainly we're trying to break some new ground."

And so, in closing, it is apparent that the new Red Circle line is off to a good start. It is comforting to see that this company does consider the fan and collector markets strong and important enough to try and impress them from the start and listen to them in the way of their comments and criticisms in order to make the books even more approved and supported by them.

"The fan should be alerted to expect a lot," concludes Rich Buckler. "And I think they will be pleased and very pleasantly surprised. Let's hope so."

GOLDEN AGE

Action
#42 Superman O Vigilante, G $30.00
#55, Superman O Vigilante, VG 40.00

Ain't It A Grand & Glorious Feeling
By Briggs-1922, VF 50.00

All-American Comics
#26, Green Lantern O Ser gin, F 125.00
#85, Green Hornet, VG/ F 72.00

Archie's Rival - Reggie
#1, 1950, F 60.00

Blackhawk
#62, Quezada, F/ VF 15.00

Captain Marvel Jr.
#3, Near F 45.00

Captain Midnight
#42, VF 7.50

Detective Comics
#50, Bob Kane, F+ 75.00

Movie Comics
#1, 1946, Big town, VF 40.00

Dick Tracy
#35, VG 22.00

Fairy Tale Parade
#2, Walt Kelly, 1943 Rare VF 200.00

Famous Funnies
#10, (First Monthly 1934), F 40.00

Flash Gordon
#4, Williamson (c) VF-NI 7.50

Green Hornet
#14 F 24.00
#36 Bordage (c), F/ VF 20.00

Jungle Jim
#14, NM 7.00

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The SUPERMAN EVOLUTION

by Neil A. Hansen

Years ago, in a galaxy far, far away the planet Krypton was threatened with extinction from its inner core. Before the planet exploded Jor-El, one of Krypton's leading scientists, and Lara sent their only son Kal-El to Earth. Krypton expired, but its legacy in Kal-El lived on.

The young Kryptonian baby arrived on Earth. His rocket crashed in Smallville, U.S.A. and he was found by an elderly couple, Jonathan and Martha Kent. They learned he had amazing powers far beyond those of ordinary mortals. He could change the course of mighty rivers, bend steel in his bare hands, and leap tall buildings at a single bound. He was named Clark, Clark Kent.

He grew, starting his career at eight years old, a superboy to eventually become the greatest legend of all time. He became Superman.

In his super identity as Superman and his meek mild mannered Clark Kent, Daily Planet reporter, persona, Kal-El made friends with Jimmy Olsen, Lois Lane and Perry White and foes of Lex Luthor, Brainiac and the super impish Mr. Mxyzptlk. Whatever the crisis, the Man of Steel has always fought for truth, justice and the American way.

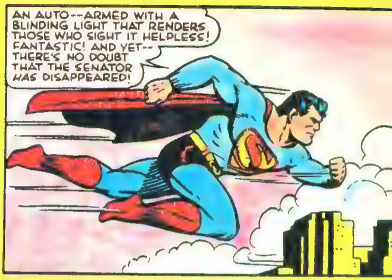
The origin of the Man of Steel is known to everyone eight years and up. Superman's legacy spans forty five years from *Action Comics #1* (which has sold for $15,000) through the magazines *World's Finest Comic, Superman Family, Superman's Girl Friend, Lois Lane, Superman's Pal, Jimmy Olsen, DC Comics Presents, Legion of Super-Heroes, All Star Comics, Justice League of America, Super Friends,* his own *Superman* magazine, and of course, *Action Comics.*

Today, we know the character by many trademarks, including the curl on the forehead, the red cape, and the "S" insignia on his chest. And yet, he was not always the same *Superman* we are used to seeing.

SUPERMAN
CHAMPION OF THE OPPRESSED, THE PHYSICAL MARVEL WHO HAS SWORN TO DEVOTE HIS EXISTENCE TO HELPING THOSE IN NEED!
© 1983 D C Comics

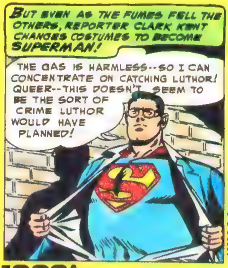
1930's

From Superman #1 in 1939, an early drawing of Superman by Joe Shuster.


AN AUTO--ARMED WITH A BLINDING LIGHT THAT RENDERS THOSE WHO SIGHT IT HELPLESS! FANTASTIC! AND YET--THERE'S NO DOUBT THAT THE SENATOR HAS DISAPPEARED!

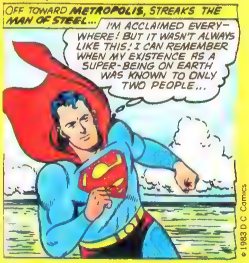
1940's

A 1940's version of Superman by Joe Shuster.


BUT EVEN AS THE FUMES FELL THE OTHERS, REPORTER CLARK KENT CHANGES COSTUMES TO BECOME SUPERMAN!
THE GAS IS HARMLESS--SO I CAN CONCENTRATE ON CATCHING LUTHOR! QUEER--THIS DOESN'T SEEM TO BE THE SORT OF CRIME LUTHOR WOULD HAVE PLANNED!
© 1983 D C Comics

1960's

(Below) An Al Plastino illustration for the 1960's Superman.


OFF TOWARD METROPOLIS, STREAKS THE MAN OF STEEL...
I'M ACCLAIMED EVERYWHERE! BUT IT WASN'T ALWAYS LIKE THIS! I CAN REMEMBER WHEN MY EXISTENCE AS A SUPER-BEING ON EARTH WAS KNOWN TO ONLY TWO PEOPLE...
© 1983 D C Comics

These illustrations run through the decades of how the Man of Steel has grown from his 1930's conception to the current 1980's.

1980's

Superman in the '80's as drawn by Curt Swan and Dave Hunt.

1950's

A 1950's Wayne Boring rendition as Clark Kent changes into the Man of Tomorrow.

1970's

Superman ready to chew on Kryptonite in this 1970's illustration by Curt Swan and Murphy Anderson.

("SILLY, EH? I WONDER? HMM-MM. THE MOST LOGICAL PLACE FOR THE BLACK RAIDER TO STRIKE IN METROPOLIS WOULD BE THE STOCKYARDS THEREFORE, THAT'S MY NEXT STOP--")
© 1983 DC Comics

Lois Lane, 1942

Superman, the first comic book superhero (the generic term was derived from this name), was published by Jerry Siegel and Joe Shuster in 1938. He was first coined "A Genius in Intellect, A Hercules in Strength, A Nemesis to Wrongdoers." The character, originally intended as a newspaper strip, made comic books into a big business.

His planet, Krypton, originally was populated by a race of supermen. These supermen were gifted with the ability to leap an eighth of a mile, super strength, super speed and superhard skin. Those were the powers the Man of Tomorrow was first given.

Superman began with no Superboy career. He appeared full blown as an adult, ready to defend his definition of justice, which was not always as moralistic as it is now. Superman had the capability to dispense that justice unmercifully — he could kill.

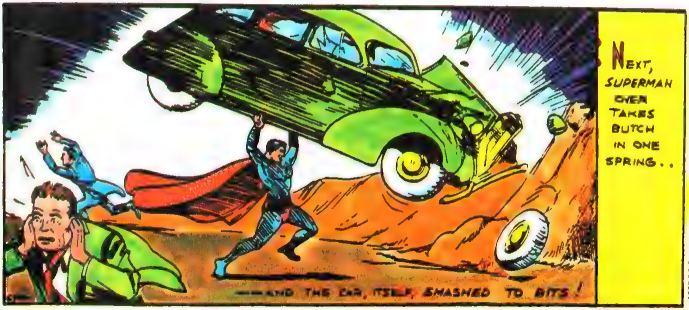
Other differences included Superman's parents being Jor-El and Lora, Superman's foster parents being John and Mary Kent, his first working for George Taylor at the Daily Star, and Luthor's first appearance as a dictator in Europe with red hair.

Lois Lane first appeared in *Action Comics No. 1*. She worked at the Daily Star before Clark. The Clark Kent/Lois Lane/Superman triangle began here. Clark loved Lois. Lois loved Superman. Superman did not need Lois. Talk about one's own competition. Incidentally, this triangle is the longest running American romance.

Changes started coming about beginning in 1940. The Daily Planet first appeared in both *Superman* No. 4 (Spring, 1940) and *Action Comics* No. 23 (April, 1940) replacing the Daily Star with no explanation at all. Perry White replaced George Taylor in *Superman* No. 7 (Nov.-Dec., 1940). Jimmy Olsen first appeared in *Superman* No. 13 (Nov.-Dec., 1941) as a copyboy. Luthor became bald (*Superman* No. 10, May-June, 1941).

The Man of Steel became an honorary member of the Justice Society of America in 1940. He first met Batman

Superman utilizes super-strength in this classic car scene.



THE NEXT DAY, AS THE ANNUAL DUEL OF WITS BEGINS...
THIS WILL BE A THREE-DAY COMPETITION! EVERY DAY EACH HERO WILL HAVE TO SOLVE A SUPER-PROBLEM GIVEN TO HIM BY HIS OPPONENT!
AT THE DAY'S END, THE WINNER WILL CHOOSE ONE OF THE TROPHIES WAGERED BY THE LOSER!
LET'S SHAKE HANDS...
...AND COME OUT "SLUGGING"!
© 1983 DC Comics

Superman and Batman — The World's Finest Team

Jor-El and Lara — Superman's parents

on the cover of *New York World's Fair Comics*. And during World War II, Superman fought Nazi spies, Japanese saboteurs and plain old American criminals. Just for history and nostalgia buffs, Hirohito, Emperor of Japan was a big Superman fan.

Other media subtly influenced the Man of Steel in the 1940's. Kryptonite, Batman's first meeting with Superman and Jimmy Olsen first appeared on the 1940's Superman radio show. Superman first flew in the Max Fleisher cartoons, considered to be cinematic classics in terms of dramatics and animation.

Superboy first appeared in *More Fun Comics* No. 101, in 1947, although in its beginning, his debut wasn't well publicized. Green Arrow and Johnny Quick (who currently appears in *All-Star Squadron*) were given higher billing. In fact, on Superman's tenth anniversary, the origin was updated. And there was no mention of Superboy at all. His time would come later.

Speaking of that origin update, Superman's powers had been beefed up by 1948. Instead of just being faster than a speeding bullet, he reached the speed of light. He was not only more powerful than a locomotive, he could also move mountains. He flew, as well as being able to leap tall buildings at a single bound. He gained many superpowers including telescopic vision, microscopic vision, x-ray vision, and heat vision. He was, in essence, more of a Superman than ever before.

Then, with a more powerful Superman came the 1950's, and tougher opposition as well.

Kryptonite first appeared in the comics in *Superman* No. 61 (Nov.-Dec. 1949). The element came from the planet Krypton, and the explosion transmuted it to a radioactive level, able to weaken Kryptonians and eventually kill them. Unfortunately, it seemed that every crook under the sun had a piece of Kryptonite. It was as accessible as a loaf of bread and had the tendency to be very tedious in terms of plot. Other Kryptonites were created; Red, Gold, White and Blue. Each affecting Superman differently except White which killed plant life. Red affected Superman very strangely for twenty four hours. It

Superboy

ALL RIGHT! THEN YOU DO THE ARTICLE, JIMMY!
NO, CHIEF! NOT TILL I FIND OUT WHAT WENT WRONG! I CAN'T ASK SUPERGIRL! I LEARNED THAT SHE'S IN THE FUTURE HELPING THE LEGIONNAIRES CONDUCT A SCIENTIFIC EXPERIMENT. SO, I'LL HAVE TO FIND OUT FROM SUPERMAN HIMSELF!
ZEE--ZEE --ZEE!
© 1983 D.C. Comics

More of Superman's friends and foes. Above are Jimmy Olsen and Perry White. To the lower right is that pest from Zrfff, Mr. Mxyzptlk.

could turn him into a snake, reduce his powers, etc. Gold K could permanently destroy a Kryptonian's power, and Blue K affects Bizarros (more on them later).

Superman also encountered his first Kryptonian foes in *Superman* No. 65 (August, 1950) known as Mala, Kizo and U-Ban, three brothers who worked on the science council with Jor-El, and were imprisoned in space.

In *Superman* No. 76, Superman first worked with the masked manhunter, Batman. They worked together on a routine jewelry smuggling case and worked out a close friendship that has lasted for over two decades. Their teamups continued, starting in *World's Finest Comics* No. 71 and they have been working together ever since.

It seems unusual that the two are close friends. Their only similarities are that they were orphans, and both caped. Their backgrounds are very, very different. Superman was an alien from another solar system who was raised to respect, love and help the human race while Batman, when he was young went through a traumatic event — his parents shot by a criminal and he decided to vanquish evil.

Lana Lang appeared in Superboy starting in *Superboy* No. 10, being the pest who didn't appreciate Clark and who was infatuated with Superboy. This kept on when the adult Lana appeared in *Superman* No. 78. Lana also became a superheroine called Insect Queen in *Superboy* No. 124, being able to turn herself into any insect she wished.

In the April 1958 issue of *Adventure Comics* — No. 247 to be exact — Superboy met a group of teenage adventurers in the far distant future called "The Legion of Super-Heroes." Written by Otto Binder and illustrated by Al Plastino, the Legion of Super-Heroes were the first organization Kal-El had ever joined as a full fledged member. The Legion, to the chagrin of DC, at the time was a hit. People were interested in heroes like Lightning Lad, Saturn Girl and Cosmic Boy. These teenage heroes also gave the Boy of Steel someone super to relate to. For the first couple of years, these heroes made cameos all over the Superman family of books until they started their own series, which began in *Adventure Comics* No. 300, went into *Superboy* magazine and took over the *Superboy* numbering with 259. Now the Legion, with its many members and worlds, had a chapter of hero history they could call their own.

With the need of characters for Superman to relate to and the need for a female superheroine, the team of Binder and Plastino conceived Supergirl for *Action* No. 252 (May, 1959). Her origin went like this. A small rocket crashed in Metropolis. When Superman saw it, he saw a girl with a super costume fly out. She revealed herself as someone who fled Argo City, a floating city from shattered Krypton. When she revealed herself as the daughter of Zor-El, Superman realized this was his cousin. She was given the name Supergirl as her super identity and started out as an orphan, Linda Lee, as a cover. Eventually, she was adopted by Fred and Edna Danvers. Trained by Superman as his secret weapon until her public debut to the world in *Action* No. 285, she joined the Legion of Super-Heroes and kept active membership until *Superboy* No. 204. The Maid of Steel since *Action* No. 285 has had a very unstable life, having many different occupations; student, reporter, acting student, guidance counselor, soap opera actress and back to student. She currently appears in *The Daring New Adventures of Supergirl.*

Also in 1959, in *Brave & the Bold* No. 28, Superman became a charter member of the Justice League of America, with others of the world's greatest superheroes including the Batman, Flash, Wonder Woman, Aquaman, Green Lantern and Manhunter from Mars. The idea of Superman being a member of a super-team made him more accessible to other heroes, and at the same time, it gives Superman (not Superboy) a group to relate to on an equal level.

More villains started in the 1950's including Bizarro and Brainiac. Bizarro was an imperfect double of Superman created by Lex Luthor (based on Prof.

ME NOT WANT IT ASK MY FRIEND SUPERMAN FAVOR... SO ME BREAK IN AND STEAL DUPLICATOR RAY!
ME MUST TAKE IT BACK TO BIZARRO WORLD IN HURRY...WHILE THERE STILL SOME BIZARROS LEFT TO DUPLICATE!
YOU WANT TO EXPLAIN THAT LAST REMARK... SO I CAN UNDERSTAND IT?
© 1983 D.C. Comics

WITH MY SHRINKING RAY, I'LL ROAM THE UNIVERSE, STEALING CITIES AND REDUCING THEM TO MINIATURE SIZE INSIDE MY BOTTLES! THEN I'LL RESTORE THE CITIES TO THEIR NATURAL SIZE ON BRYAK!
BRYAK WILL LIVE AGAIN, UNDER MY RULE!!!
© 1983 DC Comics

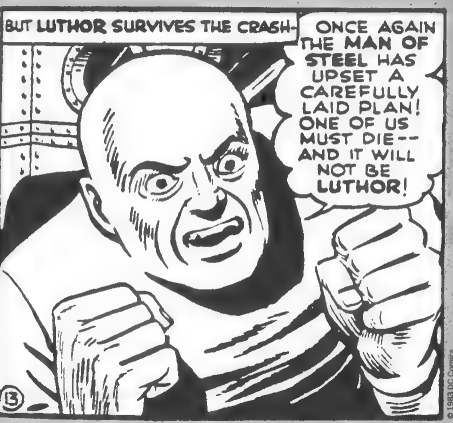
Superman's deadliest enemies from left to right, on the left is an imperfect Bizarro. The top right features the super-computer, Brainiac. And the bottom right features his longest running foe, Lex Luthor.

Dalton's Superboy Bizarro) in *Action* No. 254 (July, 1959). Eventually, this bizarre character would create his own versions of Earth (a square world called Htrae), Lois Lane, Luthor and Clark Kent. His face and hands looked like white rocks, assembled haphazardly.

Brainiac began shrinking cities in *Action* No. 242 (July, 1958) starting with the legendary Kryptonian bottle city of Kandor. He was revealed to be a super computer from the planet Colu. (He adopted a son, Vril Dox, whose descendant joined the Legion of Super-Heroes as Braniac 5). This computer has teamed up with Luthor many times, and his costume has been redesigned with *Action* No. 544.

Speaking of Lex Luthor, he had finally been given an origin. It was revealed that Luthor once saved Superboy's life, and for awhile was Superboy's closest friend. Then an experiment Luthor was doing went awry. When Superboy saved him, teenaged Lex became bold and evil. This started a long running feud.

Mr. Mxyzptlk, who started as a derbied, floating character, in Sept.-Oct. 1944 from *Superman* No. 30, gained popularity in the late '50's and '60's as the super obnoxious pesty imp from the dimension of Zrfff. The unusual thing about Mxyzptlk is that the only way one could return Mxyzptlk to Zrfff was to make him speak his name backwards, or Klpzyxm. The tricks Superman used to make Mxyzptlk say his name backwards


BUT LUTHOR SURVIVES THE CRASH-
ONCE AGAIN THE MAN OF STEEL HAS UPSET A CAREFULLY LAID PLAN! ONE OF US MUST DIE-- AND IT WILL NOT BE LUTHOR!
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have been many varied, humiliating and hilarious. An example of this could have been Superman cursing him, saying he's a Klitpzyzm, and Mxyzptlk would retort, "I'm no Klitpzyzm!" and vanish back to Zrffff for ninety days.

Kandor, the last city of Krypton, gave Superman a chance to relate to his own native people and gave readers a more tangible idea of what the Kryptonian culture truly was like. Characters like Don-El, Dev-Re, Zor-El. Alura, and the superheroes, Nightwing and Flamebird, started popping up. It also gave an idea of how Kal-El would have adapted had Krypton not exploded. Superman vowed to bring the bottle city of Kandor back to full growth. Whether he did or not is revealed later in this article.

Enter the 1970's, a decade of change for Kal-El.

Superman No. 233 changed Superman in two ways. Julie Schwartz took over the editing and made Clark Kent into a hip, chic looking television anchorman. He also made all the Kryptonite on Earth change into iron, which made the green stuff less accessible for the crooks, creeps and bad guys of the world. Instead a new weakness was created from a sandbeing from Quarmm, another dimension, in Superman's image.

With Clark Kent's new image as a TV newsman, he became more visible to the public eye, able to report all sorts of events in the vast DC universe. He also gained new supporting cast members including Morgan Edge (created by Jack Kirby) and Steve Lombard.

That sand creature from Quarrm stole a portion of Superman's abilities with the idea of returning him somewhat to the 1930's version of power. However, that seems to have been forgotten these days.

In terms of characterization, the two dimensional look to the character from the Thirties to the Sixties was toned down with an attempt to make the character more real and more sympathetic to the reader. He thought many a time about getting rid of those powers with the result of being a normal mortal. But he had to accept the fact that he had to be the protector of the Earth and of the universe. Eventually, he accepted the fact that he liked being a superhero. It gave him a reason for having those extraordinary abilities.

Superman No. 338 brought about a large change for the Caped Kryptonian's mythos. Utilizing Brainiac's shrinking ray in reverse, he made Kandor grow to planet size, which like Brigadoon, popped in and out of this universe. This move gave Superman a much lonelier feeling towards himself that was truly needed to balance the character. It made him and Supergirl the only Kryptonians on the planet. Except for the Phantom Zone!

The Phantom Zone was created in the 1960's for the Superboy series. Jor-El had made it for condemning and rehabilitating Kryptonian criminals. They popped up again and again, but the Phantom Zone appearances had been inconsistent until the *Phantom Zone* mini-series in 1981, which established different areas in the Phantom Zones. Jax-Ur, Zod, Faora Hu-Ul and other villains came from this vile place. There were the bases of the villains in the second Superman movie.

1978 presented a new comic book for the Superman line called *DC Comics Presents*. Inspired by four collectors edition team ups (with Spider-Man, Wonder Woman, the original Captain Marvel, and Muhammed Ali), this book featured teamups with other members of the DC universe including Flash, Firestorm, Green Lantern, and Hawkman. This series regularly gave new aspects to the Man of Steel's characterization. Also it explored his teamup abilities. (In *DC Comics Presents* No. 26, the New Teen Titans were introduced in the first of DC's experimental previews. (The comic is listed in Overstreet's Guide at $15.)

Lois Lane's relationship with the Man of Steel has gone from her infatuation to her love for him, and from there to his love for her. But in *Action* No. 542, Superman broke up with her, so now the relationship has gone full circle. But eventually, the fans think, they will get together again and continue this romance which spans four and a half decades.

With a character like Superman who has existed for forty-five years, there have been inconsistencies. Many of these inconsistencies (such as Krypton being a race of supermen to just being a race of above average intelligent people) have been solved with the Gardner Fox creation of Earth-1 and Earth 2. The Earth 2 Superman still had the powers of the 1938 version. He also had married Lois Lane, and was now a reservist in the Justice Society of America. The Earth-1 Superman appeared in the current comics as an eternally young 29 year old. They first met in *Justice League* No. 74, worked together in *Superman Family* No. 186 and No. 187, and received the chance to know each other in *DC Comic's Presents* No. 1.

All in all, as long as there are comic books, there will be a Superman. As long as there are comic book readers, there will be Clark Kent. And as long as there is Superman, there will be a world that dreams, wishes and cares.

X-MEN RE

CHAPTER 1

ONE MAN'S DREAM

By Robert J. Sodaro

While the X-Men have had a rich and varied career over the past 20 years, the only problem is that many of today's fans have little or no knowledge of any of that history that preceded the popular and valuable *Giant-Size X-Men* #1. Thus it is the purpose of this series of articles to arrange (for the first time) in chronological order all of their adventures, and analyze their popularity, strength, and influence.

The first recorded episode in the lives of the X-Men actually happened, not to the X-Men themselves, but rather to their mentor, Professor Charles Xavier. In issue #13, Prof. X revealed to his students that back in the 40's his father died in an accidental atomic blast. Xavier's mother remarried her husband's partner, Kurt Marko, at Marko's insistence. Shortly after the marriage, Kurt told his wife that he cared nothing for her, and was only interested in her wealth. About this time Kurt's son, Cain, from his first marriage arrived, showing nothing but contempt for Charles from the moment they first met.

Sharon Xavier-Marko died soon after of a broken heart, and Kurt was named trustee of Charles's inheritance. There was even more sorrow to come in young Charles's life when he overheard a conversation between his stepfather and his stepbrother, that seemed to indicate that his father's death was no accident. Charles burst into the room and Cain accidently started a chemical fire when he threw a filled test tube at Charles. Kurt Marko saved both his son and stepson from the blaze, but was fatally injured himself. Once they were out of danger, Kurt told Charles that while his father's death was an accident Kurt could have prevented his death. Kurt's last words were an attempt to warn Charles of his mutant power.

The years that followed saw the gap between the stepbrothers widen as Charles's mutant power grew. Charles began to excel in both sports and academics (it was while he was still in his teens that

The beast Cyclops and Marvel Girl as rendered by Neal Adams and Tom Palmer.

Comics Collector

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EVOLUTION

BUT, I SHOULD HAVE GUESSED!
NOW, THERE'S TIME TO SLOW OUR DESCENT AGAIN!
I'M SORRY, SCOTT...!
LATER, JEAN!
I'LL PAY MY REGARDS LATER, AS WELL!
RIGHT NOW ...WE'RE NEARING TARGET ZERO...!
©1983 Marvel Comics

Charles began to lose his hair). After college Charles and Cain quite naturally drifted apart, and Charles met and fell in love with Moria MacTaggert (#117). However, the Korean War interrupted their love affair, as Charles was drafted.

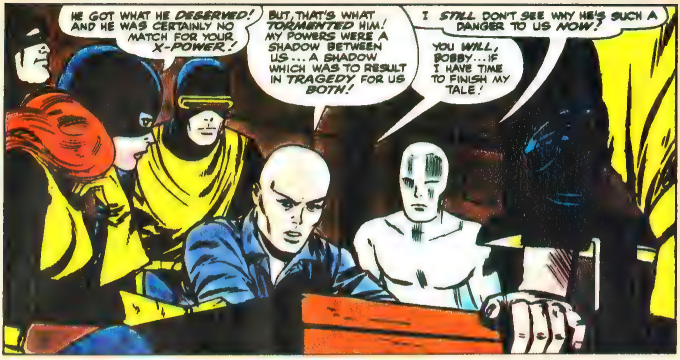
In Korea, ironically enough, Charles and Cain were assigned to the same outfit (#13). One day when they were under fire Cain lost his nerve and deserted. Feeling responsible for his stepbrother, Charles followed him, and the two sought shelter in a cave. Inside the cave, Cain discovered the crimson ruby of Cyttorak and read its inscription, turning him forevermore into a Juggernaut. The Chinese Communists had been shelling the area, and caused a cave-in that buried Cain. Charles, being closer to the door, managed to escape, but was later wounded.

It was while recovering from those wounds at an evac-hospital Charles was "Dear Johned" by Moria (#117). She told him that she was returning to Scotland and that Charles should not follow her. What Moria did not tell Charles was that the reason she was leaving him was that she had married Joe MacTaggert and was pregnant with his child* (#127). (As to why, if she truly loved Charles, she would have married MacTaggert, evidence seems to indicate that this was an arranged marriage.)

Losing Moria was almost more than Charles could stand, so when he was discharged from the service (his wounds were severe enough for him to be sent home upon being released from the hospital) he did not return to the States, but chose to bum around the Mediterranean (#117). During his travels he wound up on the isle of Kirinos, and it was there that he was able to heal his psychic wounds. After leaving Kirinos, Charles moved on to Cairo.

As Charles was being inducted into the army, David Muoroe, along with his wife N'Dare, (an African Princess) and his 6 month old daughter, Ororo, emigrated to Egypt (#102). Then in '56, during the Suez War, both of Ororo's parents were killed and she became a ward of Achmed El Gibar, who was playing Fagin to a group of street urchins.

*Obviously MacTaggert is Moria's married name, her maiden name has never been revealed.


HE GOT WHAT HE DESERVED! AND HE WAS CERTAINLY NO MATCH FOR YOUR X-POWER!
BUT, THAT'S WHAT TORMENTED HIM! MY POWERS WERE A SHADOW BETWEEN US ... A SHADOW WHICH WAS TO RESULT IN TRAGEDY FOR US BOTH!
I STILL DON'T SEE WHY HE'S SUCH A DANGER TO US NOW?
YOU WILL, BOBBY ... IF I HAVE TIME TO FINISH MY TALE!
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Professor X begins to reveal his origin.

While in Cairo, Charles wandered around the city drinking in the local color, and he had his pocket picked by Ororo. He managed to recover his wallet, only to be physically attacked by the evil mutant Amahil Farouk. The young Ororo was able to slip away during this assault, so Xavier sought out Farouk. The two men engaged in a psychic duel to the death that Xavier obviously won. It was at this time that he realized his life work was to find and train young mutants to protect humanity from evil mutants like Farouk. During his stay in Cairo, he received a letter from his old friend Daniel Shomron, asking Charles to meet him in Haifa, Israel (#161).

Shomron wanted Xavier to examine a patient of his, one Gabrielle Haller, who was suffering from catatonic schizophrenia. Using his psi powers, Xavier brought Gabby out of her catatonia, then he stayed on to aide in her recuperation. During his stay in Haifa Charles also met and befriended a mutant named Magnus, who would much later take the alias Magneto. As it turned out, Gabby had been hypnotized by the Germans during her internment at Dachau. There she had been given the secret location of Hitler's gold reserves, so that after the war Nazism could be revived into a Fourth Reich. Baron Strucker's small army of surviving SS corps (who are now called Hydra) kidnapped Gabby and forced the secret of the gold from her. Magnus and Charles succeeded in rescuing Gabby and putting an end to Strucker's mad scheme. Yet, once he had the gold, Magnus fled to put into action his own plans for mutant survival. Xavier stayed on with Gabby, and eventually had an affair with her, giving her a son (*New Mutants* #1).

YOURS WAS AN ACQUIRED POWER ... OBTAINED BY A FREAK ACCIDENT OF CHANCE! BUT MY BRAIN IS A PART OF ME ... MY POWER IS MY OWN!
AND THIS IS BUT THE SMALLEST PART OF IT!
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Professor X defeats his half brother, the Juggernaut.

Wanderlust still in his blood, Xavier traveled from Israel across India and into Tibet. In Tibet, Xavier fought and bested Lucifer. It was in his battle with Lucifer that Charles lost the use of his legs, when Lucifer dropped a concrete slab on him (#20). When the Professor recovered sufficiently to travel, he returned to the U.S. to resume his studies in genetic mutations.

MAGNETO!! SO, YOU'RE THE ONE RESPONSIBLE--!!
THE ANGEL!! YOU DARE ATTACK US ON OUR HOME GROUNDS?! THIS TIME YOU WILL SURELY TASTE DEFEAT!
©1983 Marvel Comics Group

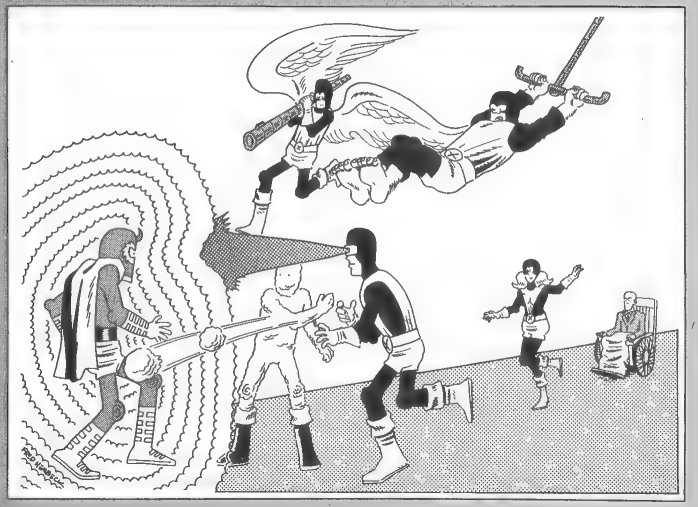
Confrontation between the Angel and Magneto.

Around the same time that Xavier was returning to America, Major Christopher Summers, his wife Ann, and their two sons, Scott and Alex, were returning from vacation. They had just spent some time in Alaska, and now were headed for Cape Canaveral, where Major Summers was to join Project Mercury. Unfortunately Summers never made it, for their plane was shot down by a Shi'ar scout ship that was looking for zoological specimens. Ann Summers fitted Scott and Alex into a single parachute and tossed them out of the aircraft. The boys were eventually discovered by the authorities and shipped back to the east coast and placed in an orphanage. (#156).

Major Summers and his wife were taken captive by the Shi'ar and taken to the Imperial Throneworld. On Throneworld Major Summers was incarcerated in the slave pens and his wife was taken as a pleasure slave by the Emperor. Summers escaped and attempted to kill the Emperor, only to have his wife slain by the Emperor instead. Summers was then shipped out to the star pits where he met Ch'od, Raza, and Hepzibah. All four eventually escaped and formed the Starjammers.

Also at this time Jean Grey first exhibited her own mutant abilities (*Bizarre Adventures* #27). She was playing frisbee with her best friend, Annie Richardson, when the frisbee landed in the road. Annie went to fetch it and was hit by a car. In attempting to comfort her friend Jean found herself inside her friend's mind, and remained there until Annie died. This experience depressed Jean so much that she became seriously with-

Charles Xavier a.k.a. Professor X.



drawn and only after seeing several psychiatrists came the recommendation for her to see Professor Xavier. The Professor met with Jean and told her that she was a mutant and taught her how to use her powers of telekinesis.

Professor X continued his research until a few years later a newspaper headline brought him out of his reclusive life (#38). The story dealt with a youth who seemingly destroyed a falling air conditioning unit that was to be installed in a high rise office building.

Xavier emerged from his mansion on Gremalkin Lane in Scarsdale, New York to contact FBI agent Amos Fredrick Duncan who was (and presumably still is) in charge of the FBI's Mutant Activities Division. The Professor convinced them that mankind's greatest hope for safety was in letting Xavier set up and run his school for Gifted Youngsters. Duncan agreed, and thus was born the X-Men.

The particular mutant in question was none other than Scott Summers, who had just exhibited his own peculiar mutant powers, which are, of course, his eye blasts. Frightened by what he had just done, Scott ran away, and was taken in (both literally and figuratively) by Jack O'Diamonds (#39). Xavier managed to track them down and defeated Jack (who changed himself into a living diamond, became unstable, and was destroyed) with the help of Summers. Professor X's school became a reality with the enrollment of Scott as the first pupil (#40).

The next future X-Man to be discovered was Bobby Drake (#42). He had unintentionally revealed his powers in front of several of his school mates. So frightened were they that their parents chased Bobby down and tossed him in jail. It was there that Xavier and Cyclops found Bobby and eventually convinced him to join the school (#'s 43-44).

While Warren Worthington III was attending a private boarding school he discovered, much to his dismay, that he was beginning to grow wings (#54). During a break in semesters he designed a costume and began a crime fighting career as the Avenging Angel. In one of his first adventures (#55), he captured some criminals who were stealing a vial from the Atomic Institute. Warren hung on to the vial, intending to return it in the morning, as he was intent on making a name for himself. Only when he returned to his apartment he found Cyclops and Iceman who, after a brief but volatile discussion, convinced the Angel to join the X-Men (#56).

The next to join was Henry P. McCoy. Hank's father had worked in a nuclear power plant and had been exposed to excessive radiation during an accident. It was this exposure that caused Hank's mutation (#49). Unaware that he was a mutant, Hank did know that he was different, due to his overly developed hands and feet, and eventually wound up on his high school's football team (#50). His amazing abilities became noticed by El Conquistador, a third rate crook.

El Conquistador, intending to use Hank's unique talents for his own gains, kidnapped Hank's parents. He told Hank that he would release them only after Hank committed a series of crimes for El Conquistador (#51). Prof. X also noticed Hank was a mutant, and sent the X-Men after him. After the X-Men rescued Hank's parents, Hank agreed to join the team (#'s 52-53).

Save for Jean Grey (who was already under the tutelage of Prof. X, and would join the others in *X-Men* #1) the core of the X-Men had banded together for the betterment of both Homo Sapiens and Homo Superior (mutant kind). The next chapter in this series will cover the years that the first team was active.

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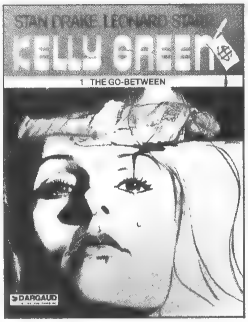

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KRYPTONIAN KOLLECTIBLES

by Calvin L. Clark

Superman has been considered one of the most popular figures in modern mythology along with Sherlock Holmes and Tarzan. He has been seen and mentioned in many different media: comic books, comic strips, television, radio, and movies. Clubs about him and his fans abound worldwide. And with that popularity, he has also appeared in many other forms of memorabilia, with coloring books, buttons, toys, and other items splashing his name all over creation. Collecting them is the topic of this article.

There are many reasons why people collect Superman memorabilia. It can be to invest, to collect artwork that may not appear anywhere else, to be a Superman fan, or just to have fun.

Starting a Superman collection, like starting anything, is the hard part.

You can start in a department or toy store in your area. Those would be the easiest places. In toy and department stores, you can usually locate a section devoted to superhero and adventure toys, with such accessories needed to start collecting as coloring books, dolls, figures, settings, etc. You can usually find something interesting enough for starters.

The next place to try is the bookstore. It usually has a humor or children's area. There you can find more coloring books, reprints of comics in paperback form, and books about superheroes. These items give a more informative aspect to the collection.

After that, try a comic-book specialty shop. Some specialty shops have items a little bit more obscure than the previous two, because they specialize in comic-book characters. Specialty dealers are more likely to help you find items, because they want your continuing business and a good working relationship with you.

Flea markets are often very good places to find Superman items.

If all these fail, you can probably find what you're looking for from the mail-order or specialized dealer in memorabilia. Unfortunately, these last two often command the highest prices, but you will usually get the items you're looking for. Of course, you can also put classified ads in the paper and have people come to you.

One of the popular toys you can find is the Superman model. It has the character breaking down a brick wall. Inside the box, the figure is molded in blue and must be assembled and painted before it can be displayed. The figure is a reissue of a Superman model created in 1964 by Aurora, reissued in 1974, and currently produced by Monogram.

Other toys include Superman mugs, yo-yos, night lights, buckles (in which the pin is the weak point), the Superman cosmic ball, and "Match II" (a "Concentration"-type game starring Superman and featuring Batman, Flash, Green Lantern, and Black Lightning.)

Collecting artwork from merchandised material is another avenue. The DC Superheroes Poster Book is great in that aspect. It featured comic book cover reprints and new artwork by Curt Swan, Carmine Infantino, and Neal Adams and contained a beautiful wrap-around cover of Superman and the other DC superstars drawn by Dick Giordano.

Also in that vein is the *1976 DC Calendar* from Warner Books featuring artwork by Neal Adams; the *Super Dictionary* with comic book work by Marshall Rogers, Adams, and Giordano, and a cover by Joe Kubert; The Superman Presto Magix kit featuring Superman and Wonder Woman by Ross Andru and Giordano; the *Super Heroes Stamp Book* from Golden Press with artwork by Jerry Ordway; the *Super Friends Valentine Playbook* by Giordano; and the *DC Superhero Stamp Album* by Giordano and Frank McLaughlin.

For entertainment and education, nothing beats the books. There's the *Superman Encyclopedia* by Mike Fleisher from Warner Books, which tells you all you need to know about Superman; *The Official Superman Quiz Book* by Bruce Nash; *Superman, Last Son of Krypton* and *Miracle Monday*; two books written by Elliot S! Maggin; and the more recent *Superman Big Little Book* featuring Luthor and the Phantom Zone villains written by E. Nelson Bridwell with illustrations by Joe Staton and Frank Chiaramonte.

For the diehard Superman fan or investor, nothing beats the gum cards or the older items. They can be very expensive, though, running into the hundreds of dollars.

Back in 1939, the Superman Club of America was started. Many items of memorabilia came out of this. There was a kit that contained a certificate, button, card, and letter. It was issued in 1939, 1940, 1961, and 1965. The 1939 button was white, while the 1940 button had a yellow band around the outside with Superman bursting chains in the center. In 1961, the button was re-released with the same style as the 1940 button, but different graphics.

The 1939 button runs between $35 and $50. The 1940 button runs between $20 and $25. And the 1961 button costs between $12 and $15. There was no button issued in 1965.

The certificate prices are as follows: 1939 goes for $30-$40, 1940 goes for $20-$25, 1961 goes for $10-$15, and 1965 goes for $8-$12.

The Club Letter for 1939-1940 goes for $15-$20, and 1961 sells for $10-$15.

The Club Code Card of 1939-1940 goes for $20-$25, 1961 sells for $10-$15, and 1965 for $8-$12.

For gum cards, the Superman B&W Series for 1966 featuring George Reeves sells for $50 a set or 60¢ a card, and *Superman, The Movie* cards go for $13 a set ($6 for Series 1 and $7 for Series 2) or 5¢ a card and 10¢ a sticker. Both sets were produced by Topps.

And, if you like expensive toys, try a 1939 Superman Krypto-Ray gun for $100.

If you want to look up your items for investment information, there are three books which are excellent. They are *Collectibles: Nostalgia Collectors Bible* by Burt Randolph Sugar, *Sport Americana Price Guide to Non-Sport Gum Cards* by Christopher Benjamin and Dennis W. Eckes, and *Collecting Toys: 2nd and 3rd Editions* by Richard O'Brian.

Whatever the reason for collecting Superman, whether it be for fun or profit, enjoy it. The Man of Steel has been entertaining the world for 45 years, and will probably do so for another 45.

SUPERBOY
THE OFFICIAL
SUPERMAN
QUIZ BOOK
SUPER HEROES
SUPERMAN
SUPERMAN

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THE SCENE OF KELLY GREEN

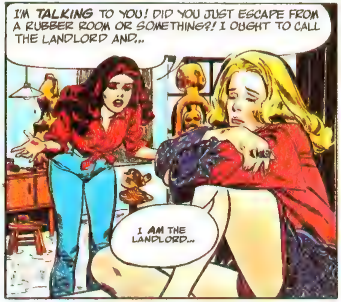
By Neil A. Hansen

(Based on an interview by John A. Wilcox)

Picture this situation. A cop is shot. His widow takes on one of the most dangerous and controversial occupations. Aided by three former criminals, she acts as a go-between where pay-offs have to be made by insurance companies for instance, individuals being blackmailed or trying to recover stolen property of paying ransom, etc. to the underworld. Put all these things together and you have Kelly Green.

Kelly Green was created for the European adult market by the writer-artist team of Leonard Starr and Stan Drake. Leonard Starr's other credentials included *On Stage* and the current *Annie* strip, while Stan Drake's best known work is *The Heart of Juliet Jones*. The Europeans liked Leonard Starr's *On Stage*, so he was commissioned to do another series. He sold the idea of Kelly to Dargaud, and it went

LOOK AT THAT!! BOTH TAPS GOING FULL BLAST AND THAT STUPID BROAD IS JUST SITTING THERE!
WHAT'S WITH YOU, LADY? YOU CRAZY— DRUNK OR WHAT?



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upward from there.

Unfortunately, in the United States, story strips were in bad shape, so the chance to work in the adult market was very attractive to Starr and Drake.

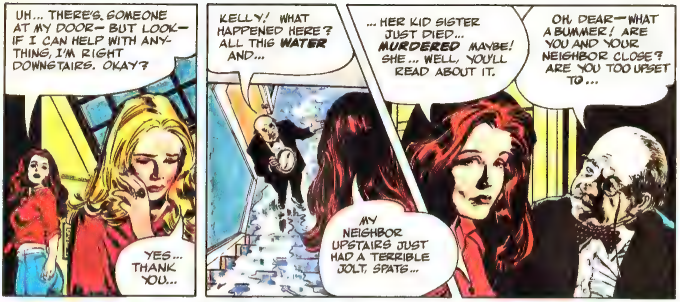
"Doing a soap opera," Star explains, "We are, of course, competing with the soap operas on television. There, they are feeding them lion meat, and we're used to giving them condensed milk. So, little by little, we became very dissatisfied, and combined with the reduction of size in the newspapers, the more work we put into it, the more self-defeating it became, because it was hard to look at. You couldn't read it, couldn't see all the detail."

Starr previously worked on a book for Lumbard-Tatan in Brussels, so he knew the market. He and Drake were assigned to do a series of books. Explaining why a series, Starr said, "The way these things work is that you have to have about three books, before it amounts to anything, because they (the Europeans) don't like one shots."

Originally dealing with Mike Greg, then executive editor at Lombard, (which publishes *Tin Tin*), Greg moved to Dargaud and offered Star a better deal. Previous to Kelly Green, Star worked on something totally unrelated to comics.

"I was writing a Broadway musical, which took about three years," Starr noted, "and which ran six days in Washington and closed there for various reasons. It was a show called *Spotlight*. The lead was a song and dance man. We had Dan Dailey as the star, and he died. We really wrote ourselves into a corner on that one. We forgot that there were only three real stars among song-and-dance men in the history of American show business — Gene Kelly, Fred Astaire and Dan Dailey. Fortunately, we could get Dan Dailey. He loved the show. He said, "You may get a bigger name fellas, but I'm going to give absolutely my best, because this will be my swan song." This was his swan song without ever getting to it. So we got Gene Barry. Musicals are very tough. On Broadway they say that Hitler should still be alive and on the road in a musical. But people will keep trying to do them because the pay-off is so big if they hit. Anyway, it was three years work and six days at Kennedy Center."

Kelly could have been a reporter, a cop or anything else. What was the reasoning behind Kelly being a go-between? Starr explains it this way, "I didn't want another cop, another secret agent, another kung fu girl chopping guys up, because there are already


UH... THERE'S SOMEONE AT MY DOOR— BUT LOOK— IF I CAN HELP WITH ANY-THING, I'M RIGHT DOWNSTAIRS. OKAY?
YES... THANK YOU...
KELLY! WHAT HAPPENED HERE? ALL THIS WATER AND...
... HER KID SISTER JUST DIED... MURDERED MAYBE! SHE... WELL, YOU'LL READ ABOUT IT.
OH, DEAR— WHAT A BUMMER! ARE YOU AND YOUR NEIGHBOR CLOSE? ARE YOU TOO UPSET TO...
MY NEIGHBOR UPSTAIRS JUST HAD A TERRIBLE JOLT, SPATS...

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plenty of those. And so the idea came to me watching Chris Borgen on television. Having been a former policeman, he was operating as a go-between for someone surrendering or offering to give up stolen property or something. It struck me as a novel occupation for a character in a series. The idea of being a cop's widow seemed to be the logical way to go, because she would know the police routine as well as the underworld which made her a natural as a go-between. The premise of a cop's widow also gives us wider possibilities in terms of characterizations."

Starr gave Dargaud the outline and suggested another artist to illustrate it since he didn't have the time. "Well," they told him, "We have many artists in Europe. We are not coming five thousand miles to get just anyone.

"How about Stan Drake?" asked Starr. "Oh, well Stan Drake, of course," they replied. *The Heart of Juliet Jones* has been, and still is widely syndicated in Europe, appearing in about 130 papers for thirty years, so he was very well known and highly regarded there. "Everything was jake," said Starr, "except that now I had to tell Stan that I sold him to Dargaud without having consulted him beforehand. I wasn't at all sure he'd be delighted since he didn't know a damn thing about Dargaud or Kelly or anything."

Drake, at that time, was working on *Pop Idols*, a Sunday page and daily panel, with Brendon Boyd, and sales hadn't materialized that well, so he was receptive to trying a new feature even though he was also working on *Heart of Juliet Jones* at the same time. *Pop Idols*, incidently, was a strip depicting rock stars and others with little biographies.

"I was just getting fed up with what I was doing," Drake remembered, "I decided to go with that." He quit *Pop Idols* and said, "Okay, Lenny, where's the script?" Star broke down some pages with some dialogue. And in July 1980 Book 1 and page 1 was started and a new kind of heroine was born.

Drake noted there were some problems with Kelly Green. "It took nine months to do it," he explained, "because there were two months of changes." Originally, Drake scaled it on one of the books of the *Collection Adventures* series. According to Drake, "I was notified by a phone call from Paris after doing twenty-eight pages that — 'The dimensions are not right, M'Sieu Drake. You are to change them,' And I said, 'What do you mean they aren't right?' So I had to add an inch and a half to both outside borders. All the balloons were an inch and a half on the inside of the page, so I have to move all the balloons. I had to do pasteups, get stats, and move the lettering over. When hair went out over the edge, I had to add on the hair. It was two months of work. Otherwise, I would have had it done in seven months. The second book took about seven months. This book, *Kelly* no. 3 (that I'm working on) should take about six and a half months. I hope to get it down to six months, because they want two books a year."

The books will be forty-six pages. "Except for the second book. We had to wrap things up so we needed one more page. We did forty-seven pages. We had to sign a new contact for that one page." Star pointed out, "We could have told the story in forty-six pages, but with the extra page, Stan got some more swinging room."

Kelly seems to be a very hard cold person. "The way it's set up is her husband was the one man that meant anything to her. She is cut off emotionally at this particular phase," Star defined. In fact, Drake wrote her biography after he and Starr discussed it at length.

"Her parents were killed when she was very young. She went around from foster home to foster home," Drake elaborated. "She grew up not being certain who she was. She gave herself to a lot of guys trying to buy the love she was searching for. So she's streethard, she had a tough life. And before she married Dan, she met him in a vet's office, where he brought a dog in. She worked there because relating to people had become too disillusioning, too painful. Animals wouldn't hurt her. Animals she could feel close to. She meets this guy, they form an alliance. And they started going together. Though a strong personality he was with Kelly very tender. He was the only guy that she really ever loved. When he was killed, she could never find another guy like him. She decided to go with these guys, Meathooks, Spats and Jimmy DeLocke, whom her husband had rehabilitated from prison. They got her this job as a go-between. They kept on telling her, 'We don't really want to do it, but you need the money because your husband is dead. You can't live on a cop's pension.' So she said, 'Okay. I'll do it!' And she said it in such a way that you knew she was almost glad to have the danger.

"She keeps turning it down until they point out the danger," Starr added. Meathooks, a former strongarm. Spats, conman and swindler and Jimmy DeLocke, an ex-burglar aid Kelly in her job as a go-between.

"The major reason for the cast is," Star explained, "most lead characters

need a sounding board. They need them to get in a situation and out of a situation. These reformed criminals set us the situation for Kelly to be the go-between and to lighten the tone of the story. I designed the characters, so they would have occupations for her. The homosexual who owns the bar is a useful character in the first story. He may pop in again."

With the first story, Starr not only had to give Kelly a plot, but a logical reason for her existence and an introduction to her supporting cast.

"It's very complicated" Starr stated. "I'm not a natural writer. I never wanted to write, don't now particularly. Way back when I found myself having to write *On Stage* myself, I read about forty books on how to write — the short story form, the novel form, the play form — one right after another. A syndicated strip is a nine act play, with seven scenes a week and twenty-four hours between each curtain. You have to build to that Sunday page and come with them."

From Starr's breakdowns, copy and balloon placement, Drake pencils the strip. "I work from a full script, Len sets up a comic page. There are little descriptions," Drake states "in each panel and every balloon has actually copy in it." In fact Drake designed Kelly Green.

"We decided she'd be a dark Titian colored redhead. She'd be a good looking girl.

"Though *Kelly Green* was made for the European market, it will also be appearing soon in America. It seems to have amazing popularity in Europe." Drake explains.

"We started sending them pages with nothing in the balloons. About twelve pages into the book something happened over there. They called us up and said," Starr lettering the balloons in English. You've got South Africa, New Zealand, England, etc. They decided they were going after that market. We started to letter it in English."

The Kelly Green book was serialized in many European periodicals. It ran in "Pilote," one of those publications, for four months.

"They got a tremendous response," according to Drake, "fifty letters a day overwhelmingly in our favor. Eight percent loved it, twenty percent hated it. For that twenty percent it was too classic, too American. There are certain elements in France who really do not like Americans, but not one letter was apathetic. Dargaud was so excited by the result that they decided to release it in America." It will be distributed in comic specialty shops and there is talk of mass distribution in main line book stores.

But why did *Kelly Green* work in

...LISTEN— WE ALL WANT TO GIVE AND RECEIVE LOVE, TEDDY... AND SOMETIMES WE THINK IT WILL NEVER HAPPEN!...
BUT IT CAN! I'M LIVING PROOF OF THAT!

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Europe? "Len had this feeling," answered Drake "and it's been substantiated, that the French people go to see more American movies than their own native product. They loved the American movies."

"It isn't a feeling," added Starr, "it's a fact, that the American product — mysteries, movies — outsells the native product all over Europe. They take a theme, sort of develop it, write an ending with no particular punch line and that's it. More like the way it actually is rather than the highly organized form we're used to. A capsule review of *Kelly* from Europe says, 'Beautiful novel with a new style.' Nothing new about it to Americans. It's been the American product since Hollywood has been in business. But to them it's new."

Drake continued, "Leonard, in believing this, knowing to be a truth, wrote Kelly like this, in the American manner. His theory seems to be working.

The Kelly stories will be based in American, in 'exotic' places like Boston and New England. We're hoping that American locales will seem exotic to the Europeans. Exotic simply means foreign," Star explains.

There has been very good response in the test markets. "What may make it is that it's so different from everything else they've got, being a throw back to an earlier style is different." said Drake.

Starr summed that up in few words, "In a roomful of radicals, a square is radical."

The two men hope that Kelly works out in America, and they hope that they can do it for a long time.

"All I can do is hope that it does last. If it doesn't do," said Drake, "it isn't because of lack of effort. I'm doing my best work for the reader. If they don't go for it, I can't get mad at them. I somehow haven't done it right. Leonard, I think is the best writer going today in the genre. I try to depict these stories to the best of my ability. We're hoping that a good solid story, realistic art with a little bit of jazz will appeal."

"It's still new to us," Drake said. "It's still very interesting. We're enjoying it. We enjoy our associating together on it. We get into shouting matches over it and as long as the public wants it, as long as we aren't feeble, there's no cut-off for it."

The first issue of *Kelly Green* is already out. The second issue is coming out between March and May, with a third planned for the summer. An unusual idea from the foreign market, *Kelly Green's* main collectors are the professional artists and writers themselves, looking forward to seeing two of the great talents of comics business.

If this book works in America, it may revolutionize graphic novels and comics in general. But Leonard Starr notes the reason he and Stan Drake keep working.

"We do this for our living, sure, but our basic impulse for being in this business rather than another is to give pleasure. The pleasure we got as kids reading comics is what we hope to give in return."

LET'S GO COLLECTING!

By John Wilcox

If you are interested in buying comic art for investment purposes only, DO NOT READ THIS ARTICLE. But if you are interested in comic art for the pure pleasure and enjoyment it can bring, then read on.

Collecting original comic art, what exactly does that mean? An artist draws a story from a plot or script on bristol illustration board. Each page the artist draws is usually on a 10" x 15" size page, though it can be larger. For instance, Steve Ditko's new Pacific Comics series is being drawn on a 14" x 18" size page. Anyway, a negative is shot from the art board. A photostat comes out of that. Then, a reproduction of the stat is reduced to standard comic book size, about 7" x 10", and is set for the colorist to create color schemes for the stats. It goes to a color plant for printing, and "ta da," a comic book is born. There are many procedures in between, however, this is just a general idea.

Collecting the bristol illustration board page is basically what collecting original comic art is all about. What is attempted in these few pages is to offer some pointers to those of you who are new to the world of collecting original art.

NEVER BUY FOR INVESTMENT PURPOSES - In the collecting world, there are very few "sure things." Therefore, buying on speculation can be especially foolhardy. If you decide to buy a piece of work by John Doe hoping it will double or triple in price, it still may end up being a worthless piece by an unknown John Doe. It is much better to collect for your own pleasure, so you don't have to worry about how much it will be worth. Enjoy, enjoy.

NEVER BUY ON IMPULSE — Don't rush into a "deal," and don't let anyone push you into something that you are unsure of. "You've got thirty seconds to buy this work that may be by Neal Adams." Don't listen to any con jobs. Pick and choose at your own convenience. Remember that this art will be with you for a lifetime if properly cared for.

GET 'EM WHILE YOU CAN! — There are many fine pages by outstanding artists that are still quite reasonably priced. Many pillars of the comic field are still within the reach of most collectors — examples being Gene Colan, Sal & John Buscema, Gil Kane, and Curt Swan — if you look in the right places.

SET A TOP PRICE! — Save yourself the expense of hospitalization for ulcers by setting a ceiling. (Mine is $60.) Sure, there will be times when, on the spur of the moment, you will be convinced that it's worth selling your family jewels to get that Eisner *Spirit* page. Don't do it! If you can't afford a page, it is best to put out of your mind. Remember, for every piece that you CANNOT afford, there are dozens you can.

If an artist is "hot," his work is usually expensive. Well, what did you expect? Frank Miller's *Daredevil*, George Perez's *New Teen Titans*, or John Byrne's *X-Men* pages, to name but a few, are often in the $100 (or even higher) price range. On another level are the works of such stalwarts as Neal Adams, Berni Wrightson, Barry Windsor-Smith and Jeff Jones. It is quite common to see their pages sold for prices in excess of $300, so be forewarned and forearmed. "Fan favorites" can cost "pro" prices. However, in the instance of, for example, Byrne or Miller, there ARE exceptions. Byrne did some beautiful work in titles like *Marvel Team-Up* and *The Avengers* which is, in comparison to his *X-Men* work, a great deal less expensive. The same holds true for Miller's *Amazing Spider-Man Annual* and *Marvel Team-Up* pages. In Miller's case they are still fairly steep, but are significantly less expensive than his *Daredevil* pages.

All of which leads to this: SHOP AROUND! Many dealers advertise in fan publications like *The Buyer's Guide*. Compare prices. While one dealer may have priced his Gil Kane pages low, his selection of Curt Swan art might be a bit more expensive than some others. Also, don't be afraid to ask a dealer to hold a page for you if you need a few days to gather funds for it. Most dealers are more than glad to do this, as they not only want to earn their living, but want regular customers as well. A good dealer / customer relationship is beneficial to both parties involved. However, when you are just dealing with an individual selling a piece or two, act as quickly as possible. Most art sold by one-shot ads goes fast. Equally important is the method of shipping. UPS is preferred, and be sure to ask that it be well protected. Lastly, insure it if possible. If for any reason a piece is damaged, you'll be glad you had it insured.

STORE YOUR ART CAREFULLY! — Until you are able to mat and frame your pieces, store them in a cool, dry, clean, and preferably dimly-lit place. It is also to your advantage to store them flat and away from any outside walls.

If you are ready to frame your pages, this will make it easy for you: An easy-

to-frame mat size for a standard 10" x 15" page is a mat with an exterior size of 14" x 18". On a more obscure note, it is better to avoid using light-colored mats, as they don't compliment the page as well as a darker mat.

In the case of whether to buy from an artist or dealer, it really depends on who you want to buy from. Although the majority of the buying public finds it more convenient to buy from dealers, a few people have access to the artists themselves. Now, some fans might say, "Wow! If you know the artists, you must get really great deals!" Not necessarily! In some cases, the artist charges much more for a piece than a dealer would.

Remember that while you may buy one or two pages from any given artist, a dealer often buys in quantity from a great many professionals. By buying in bulk, the dealer usually pays a lower "per page" price, and can pass savings on to you. On the other side of the coin, there are many pros who do not sell their work through dealers, which leaves the buyer no alternative than to purchase pages from the artist directly, and that is only if you can find them to begin with! Luckily, there are conventions in many of the larger cities around the country that the artists frequently attend, so all is not lost.

And speaking of conventions, here are a few words of advice in the area of sketches. Since many artists are happy (though not ecstatic) to accommodate the fans by doing a sketch or two, there are two things to avoid. One of those is marker sketches. Do *not* get them. After a few years in normal light, they do a fast fade! Keep to pencils or India ink. The second is — only buy sketches DIRECTLY from the artists. There have been countless cases of bogus art work in the area of sketches. Play it safe!

While I haven't commented on comic strip or animation art, the same general rules apply to all comic-related art.

So happy hunting, and have fun!

Original Art Prints

This is a rough estimate of the prices of original art. They refer to one piece of board, and vary according to book and story, the inker, condition of the piece and the characters. This does not include artwork designed for covers.

Artist	Average	Artist	Average	Artist	Average
Neal Adams	$100-175	Keith Giffen	$30-60	John Romita, Sr.	$30-75
Brent Anderson	35-100	Michael Golden	50-80	Bill Sienkiewicz	40-100
Rich Buckler	20-50	Gil Kane	20-50	Paul Smith	50-70
John Buscema	30-70	Jack Kirby	75-200	Jim Steranko	80-200
John Byrne	40-120	Garcia Lopez	30-60	Wally Wood	60-200
Gene Colan	20-50	Frank Miller	75-150	Berni Wrightson	150-300
Steve Ditko	50-200	George Perez	40-80		

Gene Colan

Gil Kane

Do you ever go to those flea markets, comic book conventions or even famed tag sales? If you do, they usually have certain less-than-perfect condition comic books priced at "four for a dollar." Hence, the name for this department.

When you scrounge through those less-than-perfect-condition comics, usually in a box, sometimes you can find some really classic gems to read and enjoy. You might find a coverless *Showcase* issue featuring the origin of the Atom; of how Ray Palmer found the white dwarf and decided to become the incredible shrinking superhero. You might also find a classic *Wheelie and the Chopper Bunch* by John Byrne (of *X-Men* and *Fantastic Four* fame). It is an interesting look at the early career of a popular artist and how he started, especially since it was on a book based on a Hanna Barbera television series about a talking car. Shades of Chitty Chitty Bang Bang!

Once in a while, you find a true bargain. One day I was reading the classified ads and noticed one put out for kids under eighteen. It said, "comics for sale." Considering myself a kid at heart, I gave the person a call. He showed me what he had and I noticed each comic was priced at a dime. My eyes lit up. I saw *Brave & the Bold* issues by Neal Adams, a whole stack of 1960's vintage *Justice Leagues* and a *Wonder Woman* issue with a Jeff Jones cover. I instantly went wild. Money started flying. I had the books and my happiness could barely be contained. They were worth zillions of times the money I'd paid for them.

By Adam Neilson

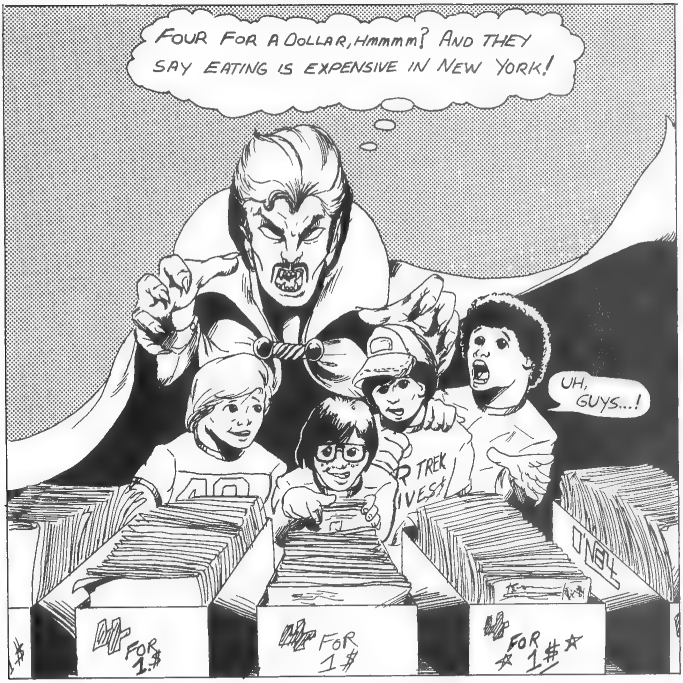
Then, there are some really esoteric issues that make "four for a dollar" worth going crazy over; for the history and craziness of comics.

I was at a comic book convention in New York City and saw a "four for a dollar" pile. I bought ten dollars worth of stuff. One was a classic *Lois Lane* issue. The basic plot goes something like this: Lois, in her infinite concern for the black cause, decided to become black for twenty-four-hours. She entered some wham-bang machine and (voila!) became Lois Lane, "involved black person." She asked Superman if he would still love her, even though she was now black and he was white. The writer was probably trying to get the readership concerned with the social issues of day (it was written in 1970), but this story wouldn't make it today because of its unsophisticated treatment.

Most times in those "four for a dollar" piles, you will find books that aren't collected for investment, but just for good, solid entertainment.

Examples include the classic *Tomb of Dracula* saga by Marv Wolfman, Gene Colan and Tom Palmer, considered by many to be the most literate series in the history of comics. It began in #1 with his introduction and ended with #70, a double-sized issue with the Lord of Darkness' demise.

The Superman family books are also in those "four for a dollar" piles. They usually present interesting new twists on Superman and his pals, containing solid stories illustrated by Curt Swan, Kurt Schaffenberger and John Rosen-



berger, and are very informative for the neophyte Superman collector.

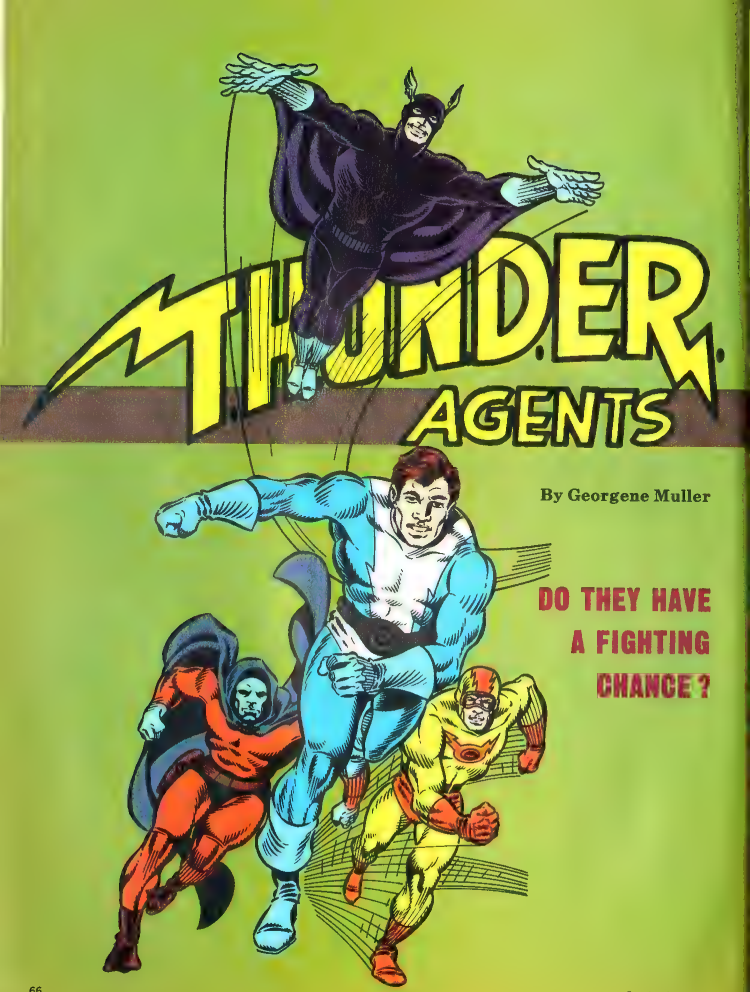
There are also series seen as mini-classics which did not have the chance to flourish. David Michelinie and Bob Layton created the *Star Hunters* series, a potential SF classic, which only lasted seven issues. Nevertheless, this book also boasted the artistic talents of Don Newton, Mike Nasser, Rich Buckler and Tom Sutton.

When I have the chance to rummage through those piles of old books, even if they're slightly torn or coverless, I feel like a kid again, looking for the classic bargains. I pull out the books tingling excitedly - heart racing, pulse pounding. Then I take out my hard-earned George Washington greenback and hand it to the dealer. The problem is, there's always one more book I want, so I have to get four more. I find out the other books that are left aren't so great, but the one bargain book I just *had* to have was worth buying the other dregs.

Every issue, *Four For A Dollar* will deal with the fun of going through those old boxes. I have been a comics lover since I was seven, and the thrill doesn't go away.

"Four for a dollar," I hope, will be around as long as people have fun collecting comic books. And who knows? Maybe Frank Smith will be worth money in a couple of years.

Enjoy!


THUNDER
AGENTS
By Georgene Muller
DO THEY HAVE
A FIGHTING
CHANCE?

They came out of the second half of the sixties; mere men made marvels by mechanical means.

They were given life by the genius of men like Wally Wood, Reed Crandall and Gil Kane, and attracted over their relatively short life-spans the likes of Steve Ditko and others.

Their modern-day (1980's) champion and revivalist is John Carbonaro — former publisher (with Sal Quartuccio) of the 70's alternative comic Phase 1, (a book boasting art by Neal Adams and others), former ad man, and a comic book fan since pre-school days.

"I was taught to read from a comic book in the fifties," says Carbonaro, musing on how he got hooked on "this crazy business."

But what brought Carbonaro back into comics publishing after ten years away? And why T.H.U.N.D.E.R. Agents, even after an initial issue he released in '81 proved less than a rousing success?

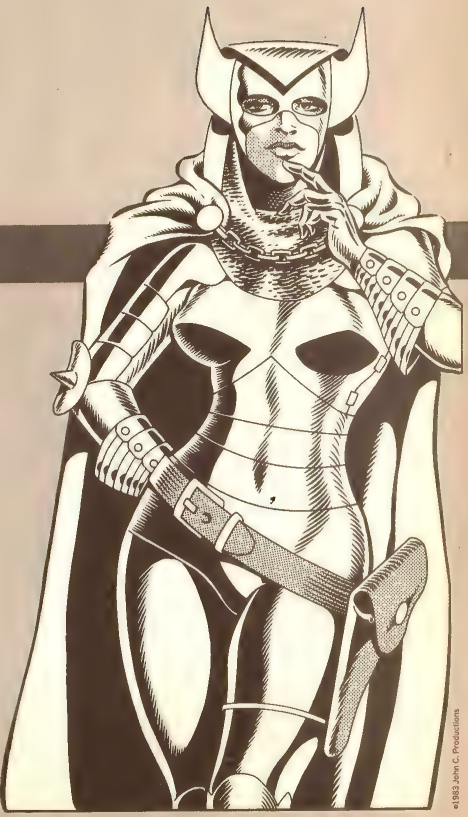
One of the major reasons, says Carbonaro, is the uniqueness of the characters; a group of super-heroes who are vulnerable men made exceptional with mechanical props that often have severe and ill-timed physical limitations. The drama of average, even flawed, humans (Dynamo is often something of a klutz), with only a high-tech gizmo (that can be taken away or run out of power after a half-hour's use) between them and certain death, makes for an adventure series unlike any before it.

Carbonaro recalls, "Wood based it on science fiction, (which he was famous for in the 50's for EC), a touch of humor (which he was famous for with his *Mad Magazine*), and put it all together in a beautiful blend he called the T.H.U.N.D.E.R. Agents."

When Carbonaro acquired the license to T.H.U.N.D.E.R. Agents from Tower Comics, he assembled a group of artists, writers and editors to produce *T.H.U.N.D.E.R Agents* #1, which appeared in February of 1981 under the JC Comics Group Banner.

Pasquale Gabriele handled the editorial side, Mark Texeira was main pencil artist and art director, and Richard Lynn and Lou Manna were major contributors to written material and artwork respectively.

But *T.H.U.N.D.E.R. Agents* #1 didn't fly with the verve Carbonaro had intended, and due to various complications, they decided to end his involvement. But JC Productions (as Carbon-



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THUNDER AGENTS
INTRODUCTION "FIRST ENCOUNTER!"
A TEAM OF SPECIAL U.N. AGENTS LANDS ON A REMOTE MOUN TAIN LAB
I'M AFRAID WE'RE TOO LATE... THE ENEMY AGENTS GOT HERE FIRST
BRING UP THE REST OF THE MEN! WE'LL BLAST 'EM OUT!
IF I CAN JUST TOSS SOME EXPLOSIVE BULLETS IN WITHOUT HITTING THE BUD-MEN...
I DON'T KNOW BUT THAT CHEMICAL LIQUID HAS MADE HIM ALMOST VISIBLE!
NO! WE CAN'T TAKE THE CHANCE! THE PROFESSOR MAY STILL BE ALIVE!
THEY'RE GETTING AWAY!
LOOK! IT'S PROFESSOR JENNINGS!
HIS OUTLINE IS VISIBLE NOW... BUT HE'S STILL WINNING! HIS STRENGTH IS AS INHUMAN AS EVER!
IF I COULD ONLY GET A CLEAR SHOT!

Two pages from Hall of Fame #1. The "First Encounter" page was rendered by Wally Wood. The NoMan page on the right was drawn by Reed Crandall.

aro's publishing company is now known) has regrouped for another foray into the T.H.U.N.D.E.R. arena.

The new (new) T.H.U.N.D.E.R. staff is:

- O Lou Manna, who's doing the pencilling for Carbonaro, in addition to fulfilling current commitments to DC.
- O Will Blyberg, the fan-turned-pro artist who's responsible for inking the new series.
- O Chris Adams, former editor at Warren Publications (he handled such well-known horror comics as *Vampirella*, *Creepy* and *Eerie*). Chris holds the reins on writing/editorial side.

But Carbonaro is approaching the market this time with a different tack.

The first phase of T.H.U.N.D.E.R.'s new beginning is the release of two Hall of Fame reprint issues. Hall of Fame #1 is slated for release in February, includes the introduction of The Higher United Nations Defense Enforcement Reserves and the T.H.U.N.D.E.R. Squad, and will display the coloring talents of Barry Grossman. The cover is the collaborative effort of Lou Manna and Rich Buckler.

After the classic reprint issues comes the first issue of T.H.U.N.D.E.R.'s new adventures in the summer.

"We're really excited about the new theme that we're opening up with," says Carbonaro. "There will be an all-out invasion which T.H.U.N.D.E.R. will discover at the end of the first issue or the beginning of the second. There'll be some battle scenes from the invasion, but no one will be able to piece it together quite yet. It's a mixture of *Total War*, *Mars Attacks the World* and the T.H.U.N.D.E.R. Agents."

Carbonaro projects that the invasion theme could turn into a "bit of a maxiseries," depending on the response.

The organization will become more international ("what it's really supposed to be") since, Carbonaro continues, "so far we've had nothing but WASPs running around. It's a little bit lop-sided."

In that vein, he quips, "of course, the first one will be in Italian."

As to the THUNDER woman, Kitten will be there, "more sexy than ever," says Carbonaro, "but personality and intelligence will play a good part in her character rather than just what she looks like." (Score one for the women!)

But what about rumors that Carbonaro might become known as "the crossover king," teaming up the Agents with other super-heroes and groups like the Justice Machine?

"The T.H.U.N.D.E.R. Agents don't ignore the existence of other super heroes," says Carbonaro, "they only pay attention to fulfilling the missions given to them. In other words, if there's a job like defending a girl from a mugger — they might send someone else along to do it.

"They can just as well read about it in the paper — Batman Saved Gotham City. They can cross over because they really are in the same universe; or everyone wants to be in the *right* universe."

Carbonaro expects issues to be bimonthly or, perhaps, monthly, depending on how things get rolling. JC Productions has already released *Basically Strange*, a horror book boasting the talents of Alex Toth, Rick Bryant, Bruce Jones and others, but it's still too early to tout its success.

So, will T.H.U.N.D.E.R.'s agents see the likes of any more femme fatales like the villainous, but voluptuous, Iron Maiden? (Will someone find a way to bring her back?) Any new agents to be added to the T.H.U.N.D.E.R. organization? Will Menthor find resurrection either in the flesh or from beyond grave?

Rumors, rumors. Your guess is as good as . . .

SUPER GROUP

FACT FILE No. 1

T.H.U.N.D.E.R. Agents © 1983 John C. Productions

T.H.U.N.D.E.R. Agents Organization
First Appearance: T.H.U.N.D.E.R. Agents #1, November, 1965
All members joined in the issues that they premiered in.

NOMAN
First Appearance: T.H.U.N.D.E.R. Agents #1
Real Name: Anthony Dunn
Weapon: Invisibility Cloak
Powers: Cloak renders Dunn invisible, Dunn is also gifted with android bodies in which he can switch conscious with each one, because of his sacrificing his human body into an android body.

LIGHTNING
First Appearance (as Guy Gilbert) T.H.U.N.D.E.R. Agents #1
First Appearance (as Lightning): T.H.U.N.D.E.R. Agents #4
Real Name: Guy Gilbert
Weapons: Speed Inducer Suit
Powers: Suit enables Guy to move at incredible speeds. However, using the suit ages Guy every time he uses it.

RAVEN
First Appearance: T.H.U.N.D.E.R. Agents #8
Real Name: Craig Lawson
Weapons: Flying Cape
Powers: Highly developed sense of hearing, ability to see clearly in the dark.

T.H.U.N.D.E.R. SQUAD
First Appearance: T.H.U.N.D.E.R. Agents #1
Members:
GUY (Guy Gilbert)
Specialty: Military tactics and strategy
KITTEN (Kathryn Kane)
Specialty: Technical expert
DYNAMITE (John Adkins)
Specialty: Weapons expert
WEED (William Wylie)
Specialty: Expert locksmith and escape artist.

MENTHOR
First Appearance: T.H.U.N.D.E.R. Agents #1
Died: T.H.U.N.D.E.R. Agents #7
Real Name: John J. Janus
Weapon: Cybernetic Helmet
Powers: The helmet enables John to have the powers of E.S.P., telekinesis, telepathy, etc.

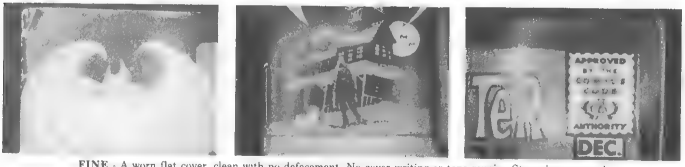
DYNAMO
First Appearance: T.H.U.N.D.E.R. Agents #1
Real Name: Leonard Brown
Weapons: Thunderbelt
Powers: With the Thunderbelt, Leonard's mass and density of molecules increase, strength also increases and body is rendered impenetrable.

Photo Grading Guide

MINT - a perfect comic. Cover has full lustre, edges sharp, pages like new. No signs of wear or aging. No imperfectly printed comic or markedly off center. Mint means just what it says.

NEAR MINT - A nearly perfect comic. Cover shows barely perceptible signs of wear. Tight spine with minor loss of cover lustre and minor printing defects acceptable. Some discoloration is acceptable in older comics. This can show signs of aging. A near mint comic is the standard on which our price guide is based.

VERY FINE - A nice comic with beginning signs of wear. Slight creases and wrinkles at staples, flat and clean book with definite signs of being read a few times. Some loss of original gloss, but in general an attractive comic.

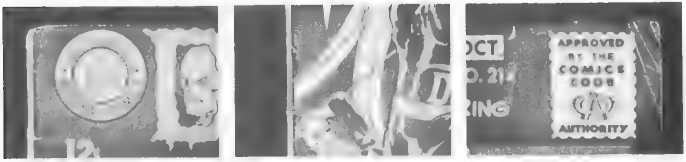


FINE - A worn flat cover, clean with no defacement. No cover writing or tape repairs. Stress lines around staples showing more rounded corners. A good looking book at first glance.

The grading of comics is an objective art. Theoretically, with all the understanding of conditions of comics, one should be able to grade any comic. This, unfortunately is not true, as other factors enter our grading of comics. Strict grading must however be used for a fair and viable hobby. This is particularly true when dealing by mail

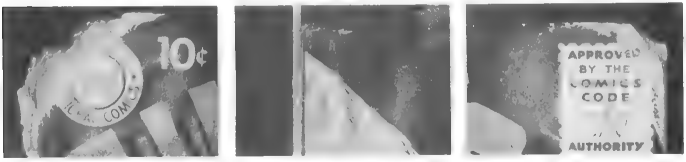
The staff of Comics Collector magazine presents herewith its grading standard. Readers are invited to use this standard and may indicate that they follow "CCM" standards. It should be pointed out that in no way is the reader or advertiser required to follow this or any other standard. We do wish to cooperate in any way to provide this hobby with a uniform and universal grading standard.

VERY GOOD - Well-read copy. White pages, strong gloss gone. Minor markings, slight to moderate wear, slightly heavier stress lines at fold, staples and spine, cover scuffed, few minor tears or corner creases. Spine rolling, if present. These comics have problems, but are nice.



GOOD - A complete but very worn comic with nothing missing. Creases, minor tears, rolled spine and cover flaking OK. No tape or brown pages. Older Golden Age comics often come in this state.

FAIR - A soiled and slightly damaged cover, badly rolled spine, cover flaking and/or corners gone, tears, etc. A comic with multiple problems, but intact. Tape can be present.



POOR - Damaged, unsuited for the general collector but readable stories.

Price Guide

Comics Collector Magazine's price guide is designed to provide information to the most recent values in the comic world. It is designed not only as a price guide but as an easy to use index of all the current titles. By using the abbreviations provided one can readily ascertain the leading artists involved in each issue, pertinent heroes, villains and just happenings. This format is suited to both the novice and student alike.

All major DC and Marvel titles are provided in their total runs generally beginning with the mid 1950's or silver age of comics, up to date. The super-hero is the main focus within the hobby and it is herein reflected. The current trends have been carefully studied and are revealed in these prices.

The prices reflect the current selling trend. Many collectors don't realize the fact that in some regions and seasonal times, certain issues will be higher or lower than the rest of the collecting habits of the country. For instance, a certain artist might attend a convention where his work will be highly sought after and shortly thereafter the price on his art rises in that region. Economic conditions can play strong influence on prices. Areas with high unemployment will find prices dropping while others rising. With the slower economic conditions high priced items and middle value comics tend to drop or soften. The pristine older comic is always the exception to this. A new phenomenon has arisen in comics, this is the plethora of exciting new issues. Demand has been so great that many new issues rise in value almost immediately. Dealers' supplies diminish quickly and the values begin to climb overnight. Dealers can not resupply a hot issue easily. This price guide reflects these new trends. No single source can provide a universally acceptable value to comics. Dealers price lists provided a strong source, advertised buy and sell ads, auction results, and survey of comic conventions add to the compiling of the price guide.

Special mention must be given to **The Comic Book Price Guide,** by Robert M. Overstreet. This work now in its 13th year has been the main source of comic information. This book is a must for every collector. Doug Sulipa's Marvel Comics Price Guide and Check List is also recommended. Special thanks to Galaxy Comics, Norwalk, Ct., Yesteryear's Collectibles, Ridgefield, Ct., and Bob Sodaro for assistance in the index. Also recommended is Fantaco's Chronicles and the Marvel Comics Index's by George Olshevsky and Tony Frutti.

THE PRICES STATED WITHIN ARE FOR NEAR MINT COMICS. This is the most acceptable and general condition a collector desires for newer comics. The condition of comics is a must factor in comic values.

Comics collecting these days is more popular than ever with the advent of movie and television tie-ins and new titles that grow by leaps and bounds in value (such as X-Men and the New Teen Titans.) The reasons for collecting are multifold. People collect for investment (to keep the books to eventually be sold later), story (like a classic drug piece or gut wrenching tale), nostalgia (remember Green Lama?) or artwork and storytelling (by Frank Miller, Neal Adams, etc.) Whatever the reason, **Comics Collector** hopes you enjoy this very popular hobby in which its fandom is growing all the time.

ARTISTS ABBREVIATIONS

NA — Neal Adams
AA — Alfredo Alcala
JA — Jim Aparo
RA — Ross Andru
TA — Terry Austin
SA — Sergio Aragones
DA — Dan Adkins
JAb — Jack Abel
BA — Brent Anderson
MA — Murphy Anderson
MB — Matt Baker
CB — Carl Barks
CCB — CC Beck
FB — Frank Brunner
BB — Brian Bolland
RB — Rich Buckler
PB — Pat Brodrick
JB — John Buscema
JBy — John Bryne
SB — Sal Buscema
SC — Sid Check
HC — Howard Chaykin
JC — Jack Cole
LBC — LB Cole
JCr — John Craig
DC — Dave Cockrum
GC — Gene Colan
RCo — Rich Corben
EC — Ernie Colon
DD — Dick Dillin
JD — Jack Davis
MD — Mort Ducker
JDi — Jayson Disbrow
SD — Steve Ditko

GD — Gene Day
WE — Will Eisner
BE — Bill Elder
GE — George Evans
BEv — Bill Everett
RE — Ric Estrada
AF — Al Feldstein
LF — Lou Fine
MF — Matt Fox
FF — Frank Frazetta
MGL — Mike Grell
MG — Michael Golden
FG — Floyd Gottfredson
FGv — Fred Guardineer
KG — Keith Giffen
PG — Paul Gulacu
BG — Butch Guice
DGr — Dan Green
DG — Dick Giordano
MGr — Mike Grell
MGv — Mike Gustovich
KGa — Kerry Gammil
RH — Russ Heath
WH — Wayne Howard
DH — Don Heck
FH — Fred Hembeck
BH — Bob Hall
GI — Graham Ingles
CI — Carmine Infantino
JJ — Jeff Jones
KJ — Klaus Janson
JKa — Jack Kamen
MK — Mike Kaluta

GK — Gil Kane
WK — Walt Kelly
ERK — E R. Kinstler
JK — Jack Kirby
RK — Roy Krenkel
BK — Berni Krigstein
BL — Bob Layton
JKv — Joe Kubert
JL — Jose Luis Garcia Lopez
HK — Harvey Kurtzman
RM — Russ Manning
MM — Mort Meskin
FM — Frank Miller
RMo — Ruben Moreira
PM — Pete Morisi
MN — Mike Nasser
DN — Don Newton
HN — Howard Nostrand
JM — Jim Mooney
GM — Gray Morrow
VM — Val Mayerik
FMc — Frank McLaughlin
LMc — Luke McDonnel
AM — Al Milgrom
BMc — Bob McLeod
KN — Kevin Nowlan
AN — Alex Nino
DN — Don Newton
JO — Joe Orlando
BO — Bob Oksner
JOY — Jerry Ordway
RP — Rudy Palais
GP — George Perez
MP — Mike Ploog

KP — Keith Pollard
TP — Tom Palmer
DP — Don Perlin
MR — Mac Raboy
AR — Alex Raymond
LR — Louis Ravielli
NR — Nestor Redondo
FR — Frank Robbins
MR — Marshall Rogers
JSn — Jim Sherman
JR — John Romita
JR2 — John Romita, Jr
CR — Craig Russell
AS — Alex Schomburg
S&S — Siegel & Shuster
S&K — Simon & Kirby
BS — Barry Smith
JS — John Stanley
JSn — Jim Starlin
JSo — Jim Steranko
SJa — Joe Statton
JSe — John or Marie Severin
WS — Walt Simonson
TS — Tom Sutton
CS — Curt Swan
PS — Paul Smith
KS — Kurt Schaffenberger
JSt — Joe Sinnott
DS — Dan Spiegle
FS — Frank Springer
BSz — Bill Sienkiewicz
AT — Angelo Torres
RT — Romeo Tonghal
ATh — Alex Toth

GT — George Tuska
HT — Herb Trimpe
FT — Frank Thorne
BWa — Bill Ward
AW — Al Williamson
BW — Basil Wolverton
WW — Wally Wood
BWr — Bernie Wrightson
TY — Tom Yeates
TD — Tony DeZuniga
MZ — Mike Zeck

Abbreviations -
A - Appearance of
C - Cameo of
D - Death of
I - Introduction of
J - Joining of
L - Leaving of
M or W - Wedding of
N - New Costume
O - Origin of
R - Revival of
V - Versus
1 - First Appearance of
Rep - Reprint
Thg - Thing
BM - Batman
WW - Wonder Woman
SpM - Spiderman

ACTION

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390	CS	1.25
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394	CS. A - Superman	1.25
395	MA. A - Superman	1.25
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411	CS/MA. Rep. - O - Eclipso	1.25
412	CS/MA. I - Capl Strong	1.25
413	CS/MA. Metamorpho	1.75
414	CS/MA	1.25
415	CS/MA	1.25
416	CS/MA	1.25
417	CS/MA	1.25
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419	CS/MA	1.25
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421	CS/MA/DG. I - Human Target	1.25
422	CS/MA/DG. O - Human Target	1.25
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424	CS/MA/NA.DG	3.00
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437	CI A - Giants 100 pg	1.75
438	CS/MA	80
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485	NA/MA	80
486	RB	80
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488	A - Atom	80
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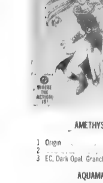

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406 2.20
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412 DG (I)/DH, Batgirl NA (C) 2.20
413 (DG)/DH, Batgirl NA (C) 2.20
414 2.20
415 IN (P)/DG (C) 2.20
416 IR (P, I)/DH 2.20
417 2.20
418 IN (P)/DG (I), Creeper App 2.20
419 2.20
420 2.20
421 1.50
422 1.50
423 1.50
424 DG (I)/DH, Batgirl 1.50
425 DG (I)/DH/BW (C) 1.50
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429 1.50
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439 DG (I), D– Manhunter 2.25
440 JA 2.25
441 HC 2.25
442 AT 2.25
443 WS, D– Manhunter 2.25
444 JA Ap Talia 2.25
445 2.25
446 2.25
447 2.25
448 2.25
449 2.25
450 2.25
451 2.25
452 2.25
453 2.25
454 JL/GL (D) 2.25
455 2.25
456 2.25
457 2.25
458 2.25
459 2.25
460 2.25
461 2.25
462 MG/TA, Atom I– Calculator 1.25
463 MG/TA, Black Canary 1.25
465 TA (I), Elongated Man 75
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481 JSJ/CR/DN/JA/MN 1.75
482 JSJ/CR/HC/DG 1.50
483 JSJ/DA/DG/MG/DG 1.25
484 DN/DA 1.25
485 DN/DA, D– Batwoman 1.25
486 DN/DA/DG (P)/SD, I– Odd Mog 1.25
487 DN/DA 1.25
488 1.25
489 IN (P)/DH (P)/DN (P)/DA (I) 1.25
490 DN/DA/PB/FMc 1.25
491 DN/DA/PB/FMc Black Lightning Loses Powers 1.25
492 1.25
493 1.25
494 1.25
495 1.25
496 DN/DA 1.25
497 DN/DA 1.25
498 DN/DA 1.25
499 DN/DA 1.25
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502 DN/DA .75
503 DN/DA, A– Batgirl Robin .75
504 DN/DA .75
505 DN/DA .75
506 .75
507 .75
508 .75
509 .75
510 .75
511 .75
512 .75
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514 .75
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517 .75
518 .75
519 .75
520 .75
521 .75
522 .75
523 .75
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525 .60
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527 .60
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102 BP 2.75
103 BP 2.75
104 BP 2.75
105 BP 2.75
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107 BP 2.25
108 BP 2.25
109 BP 2.25
110 BP 2.25
111 BP 2.25
112 BP 2.25
113 BP 2.25
114 BP 2.25
115 BP 2.25
116 BP 2.25
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145 CI 4.00
146 CI 4.00
147 CI 4.00
148 CI 4.00
149 CI 4.00
150 CI 4.00
151 CI 2.75
152 CI 2.75
153 CI 2.75
154 CI 2.75
155 CI 2.75
156 CI 2.75
157 CI 2.75
158 CI 2.75
159 CI 2.75
160 CI 3.00
161 CI 2.00
162 CI 2.00
163 CI 2.00
164 CI 2.00
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240 MGr 75
241 FMc/MGr, A– Mirror Master 75
242 MGr 75
243 O– Top 75
244 75
245 75
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247 75
248 FMc, A– Heat Wave 75
249 FMc 75
250 FMc 75
251 FMc 75
252 FMc 75
253 FMc, A– Elongated Man 75
254 75
255 FMc, A– Mirror Master 75
256 75
257 75
258 FMc, A– Black Hand 75
259 A– Black Hand 75
260 A– Rex Russell 75
261 75
262 A– Ringmaster 75
263 A– Ringmaster 75
264 FMc, A– Ringmaster 75
265 FMc, A– Kid Flash 75
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321 CI, A– Tempo 60
322 CI, A– Creeper 60
323 CI, A– Creeper 60

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119 ..... 2.00
120 Alfa 2.00
121 ..... 1.50
122 ..... 1.50
123 ..... 1.50
124 ..... 1.50
125 ..... 1.50
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128 ..... 1.50
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138 ..... 1.50
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140 ..... 1.50
141 ..... 1.50
142 ..... 1.50
143 Fana Perez, Manhunter 2.00
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146 ..... 2.00
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148 ..... 2.00
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162 ..... 1.25
163 ..... 1.25
164 ..... 1.25
165 ..... 1.25
166 ..... 1.25
167 ..... 1.25
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169 ..... 1.25
170 ..... 1.25
171 ..... 1.25
172 ..... 1.25
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261 ..... .75
262 JO ..... .75
263 ..... .75
264 JO ..... .75
265 ..... .75
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280 ..... .75
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290 JKv ..... .75
291 JKv ..... .75
292 JKv ..... .75
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295 ..... .75
296 CI/JO ..... .75
297 JKv ..... .75
298 JKv ..... .75
299 JKv ..... .75
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302 ..... .75
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306 ..... .75
307 ..... .75
308 ..... .75
309 ..... .75
310 ..... .60
311 ..... .60
312 ..... .60
313 ..... .60
314 ..... .60
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36 DC/MN, Swarm 1.00
37 SB, Morbius 1.00
38 JM/JR 2 Schizod Man 1.00
39 1.00
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43 1.50
44 MSe, Vulture 1.00
45 FM (c), Cobra 1.50
46 MSe, Prowler 1.00
47 MSe, Prowler 1.00
48 MSe 1.00
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51 FM (c) 1.25
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54 LMc, FM, Nitro 1.25
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60 JM, Moonstone 1.75
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66 JM, Electro 1.75
67 AM, I– Boom Kang 1.75
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70 Cloak & Dagger 1.75
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74 BH/JM, Dr. Dock .60
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77 .60
78 .60
79 .60
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81 Punisher .60

ANNUAL

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3 L– Marwvul 1.00

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2 1.00
3 1.00
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6 1.50
7 1.50
8 2.00
9 A– Circus of Crime 1.50
10 1.50
11 GP 2.50
12 1.50
13 1.50
14 1.50
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16 A– Baron 1.25
17 TP, A– Thunderbolt, Goldbug 1.00
18 A– Thunderbolt, Goldbug 1.00
19 AM, A– Mauo 1.00

58 Colossus 5.00
59 V - Nia 5.00
60 SD, Double w/Mu'rk 5.00
61 SD, Andromeda 4.00
62 SD, Chameleon V - Ir 4.00
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64 SD, Leader 1 4.00
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67 SD 4.00
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69 JK, Human Top/Leader 4.00
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72 JK, Leader 3.00
73 JK, Under/Watcher 3.00
74 JK, Watcher D - Leader 3.00
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93 MSe, Silver Surfer 5.00
94 BEv/KEe, Dragon 2.00
95 BEv/MSe H Evolutionary II 2.00
96 BEv/MSe, H Evolutionary III 2.00
97 MSe, C - Razar X-Men 2.00
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99 DA/MSe, Loving Lighting III 2.00
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4 JB 7.50
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11 JB 7.50
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13 JB 7.50
14 JB 7.50

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4 LMc, V - Arcade Assassins .75
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6 .60
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8 DP, V - Hydra ..... .60
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10 V - Monster Adhe .60
11 A - Marauder V - Ghost Rider .60
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3 MT .60
4 MT .60

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3 1.00
4 1.00

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1ST SERIES

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3 GK 4.00
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11 ISn, Thanos 2.75
12 ISn/ D - Pig 2.75
13 ISn 2.75
14 ISn 2.75
15 ISn, Soul-Gem 2.75

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CONVENTION CALENDAR

CENTRAL

STATES IN REGION: Ill., Ind., Iowa, Kan., Ky., Mich., Minn., Mo., Neb., N.D., Ohio, S.D. and Wis.

CLEVELAND, OHIO March 19-20 . . . Saturday's Child Comics/Cards/Movie Nostalgia Show(C, Cd, M), Stouffer's Somerset Inn, junction Routes 8 & 422 & 43, 11 a.m.-9 p.m.; adm. N/A. Saturday's Child, P.O. Box 329, Medina, OH 44258 or Joe Trcaricht at PH 216-932-8596

MINNEAPOLIS, MINN. March 26-27 . . . Minneapolis Comic Conventions' Microcon(C, Cd, SF), Holiday Inn Downtown, 1313 Nicollet Mall, Sat. 10 a.m.-7 p.m., Sun.: 11 a.m.-6 p.m., adm. $5 for both days; Minneapolis Comic Conventions, Box 3221, Traffic Station Minneapolis, MN 55403

VILLA PARK, ILL. March 27 . . . Relax-a-Con (SF), Odeum, 1033 N. Villa, 9 a.m.-4 p.m., adm. N/A. BJ's Country Corner, 260 N. Ardmore, Villa Park, IL 60181. PH 312-543-0383

DETROIT, MICH. March 27 . . . Detroit Collectors Expo (C), Plymouth Hilton, 14707 Northville Rd., adm. $2, children 50¢. Magnacon Enterprises, P.O. Box 248, Central Park Station, Buffalo, NY 14215, PH: 716-897-6644.

OVERLAND PRK., KS. April 1-3 . . . Fool-Con VI (SF), Johnson County Community College, adm. N/A. Martin, Johnson CC College, 12345 College at Quivera, Overland Park, KS 66210 PH 913-888-8500, Ext. 408

CEDAR RAPIDS, IA. April 2-3 . . . Cedar Rapids Comic Con III (C, Cd), International Hawaiian Inn, Capital Plaza, adm. free. Dennis Stock, Corner Collectors, 316 3rd Ave. S.E., Cedar Rapids, IA 52402

CAHOKIA, ILL. April 3 . . . Spector Comics Club Show (C), Cahokia Jaycee Hall, 150 Edgar, adm. free. Anthony Glavsich, 3917 Ohio, St. Louis, MO 63118 Tony at 314-772-5348 or Nick 618-337-4369

TOLEDO, OHIO April 3 . . . Comic Book & Baseball Card Show(C, Cd, M), Ramada Inn, 10 a.m.-6 p.m., adm. $1. T.E. Kessler Productions, 155 W. 68th St. #317, New York, NY 10023 PH: 212-496-7292

MASON CITY, IOWA April 9-10 . . . All Paper Show #5 (C, Cd), Willow Brook Mall, Hwy. 18 W., adm: N/A. Mike Tickle Coin and Stamps & Comics, 119 N. Commercial Alley, Mason City, IA 50401 PH 515-424-0333.

LANSING, ILL. April 10 . . . Lansing Comicbook Convention (C), Holiday Inn, Alongside I-80, I-94, Bernice Road at 174th & Torrence Ave., 10 a.m.-3 p.m., adm 50¢. Jim Rizzitello PH 312-841-0494

CHICAGO, ILL. April 23-24 . . . Comic Convention Comic, Sci-Fi & Star Trek Con (C, SF), Hyatt Regency, 151 E. Wacker Dr., adm: N/A. Creation Conventions, Inc., Box 7155, Garden City, NY 11530 PH: 516-747-2033 or 800-645-6579

SEVILLE, OHIO April 30 . . . Seville Fantasy & Comic Con (C, F). Seville Party Center, 120 Royalcrest Drive, adm. $1. Gary Hill, 82A Fredrick St., Rittman, OH 44270 PH 216-925-7188

CAHOKIA, ILL. May 1 . . . Spector Comics Club Show (C). Cahokia Jaycee Hall, 150 Edgar, adm free. Anthony Glavsich, 3917 Ohio, St. Louis, MO 63118. Tony at 314-772 1548 or Nick at 618-337-4369

FINDLAY, OHIO May 26 . . . Comic Book & Baseball Card Show (C, Cd, M). Holiday Inn, 10 a.m.-6 p.m., adm $1. T.E. Kessler Productions, 155 W. 68th St. #317, New York, NY 10023 PH 212-496-7292

TOLEDO, OHIO May 29 . . . Comic Book & Baseball Card Show (C, Cd, M) Ramada Inn, 10 a.m.-6 p.m., adm. $1. T.E. Kessler Productions, 155 W. 68th St #317, New York, NY 10023 PH 212-496-7292

CAHOKIA, ILL. June 5 . . . Spector Comics Club Show (C). Cahokia Jaycee Hall, 150 Edgar, adm free Anthony Glavsich, 3917 Ohio, St. Louis, MO 63118 Tony at 314-772 1548 or Nick 618-337-4369

MILWAUKEE, WIS. June 10-12 . . . X-Con 7 (SF), adm N/A. P.O. Box 27, Milwaukee, WI 53201

LANSING, ILL. June 19 . . . Lansing Comicbook Convention (C), Holiday Inn, Alongside I-80, I-94, Bernice Road at 174th & Torrence Ave., 10 a.m.-3 p.m., adm 50¢. Jim Rizzitello PH 312-841-0494

TOLEDO, OHIO Aug. 27-28 . . . Comic Book & Baseball Card Show (C, Cd, M), Ramada Inn, 10 a.m.-6 p.m., adm $1. T.E. Kessler Productions, 155 W. 68th St. #317, New York, NY 10023 PH: 212-496-7292

CAHOKIA, ILL. Sept. 3 . . . Spector Comics Club Show (C). Cahokia Jaycee Hall, 150 Edgar, adm free. Anthony Glavsich, 3917 Ohio, St. Louis, MO 63118. Tony at 314-772 1548 or Nick 618-337-4369

LANSING, ILL. Sept. 18 . . . Lansing Comicbook Convention (C), Holiday Inn, Alongside I-80, I-94, Bernice Road at 174th & Torrence Ave., 10 a.m.-3 p.m., adm 50¢. Jim Rizzitello PH 312-841-0494

TOLEDO, OHIO Aug. 27-28 . . . Comic Book & Baseball Card Show (C, Cd, M), Ramada Inn, 10 a.m.-6 p.m., adm $1. T.E. Kessler Productions, 155 W. 68th St. #317, New York, NY 10023 PH: 212-496-7292

MIDDLE ATLANTIC

STATES IN REGION: Del., Md., N.C., N.J., N.Y., Pa., S.C., Va., D.C. and W.Va.

HASBROUCK HEIGHTS, N.J. . . . March 18-20 . . . Lunacon '83 (SF), Sheraton Hotel, Adm: N/A, Lunacon '83, P.O. Box 149, Brooklyn, NY 11204

BUFFALO, N.Y. March 19-20 . . . Buffalo Comic Book & Card Convention (C), Buffalo Memorial Holiday Inn, 4600 Genesee St., adm. $1.50 per day Magnacon Enterprises, P.O. Box 248, Central Park Station, Buffalo, NY 14215 PH 716-897-6644

HAUPPAUGE, N.Y. March 20 . . . Baseball Card/Comic Book/Nostalgia Show (C, Cd) Knights of Columbus Hall, 500 Veterans Hwy. (just off Rte. 111 & Rte. 36 or 57), 10 a.m.-4 p.m., adm. 50¢. Dennis at 516-724-7422, 6-7 p.m. daily or 516-265-9774 the day of show.

WAYNE, N.J. March 26 . . . The Sunday Show (C, Cd, M, SF), Holiday Inn, Service Rd off Rt. 46 E, adm. $1. Fred Greenberg, P.O. Box 198, Lake Hiawatha, N.J. 07034 PH 201-335-1849

WAYNE, N.J. March 27 . . . The Sunday Show (C), Holiday Inn, Service Road of Rt. 46 near Willow Grove Mall, 10 a.m.-4 p.m., adm: N/A Fred Greenberg, P.O. Box 198, Lake Hiawatha, NJ 07034 PH 201-335-1849

WHEATON, MD. . . . March 27 . . . Comic Book Jubilee(C), Howard Johnsons University Bldg. & Viers Mill Rd., adm: N/A Comic Book jubilee, 11910 Ashbury Drive, Fort Washington, MD 20744

ROCHESTER, N.Y. . . . April 9-10 . . . Rochester All Star Convention (C), Downtown Rochester Holiday Inn, Genesee Plaza, adm $2.75 per day, Magnacon Enterprises, P.O. Box 248, Central Park Station Buffalo, NY 14215 PH 716 897 0644

NEW YORK, N.Y. . . . , April 10 . . . Phil Seuling's Comic Book Marketplace (C, Cd, M, SF), New York Sheraton, 55th Street & 7th Ave., adm free

ARLINGTON, VA. . . . April 24 . . . Comic Book Jubilee (C), Marriott Motor Hotel, Washington Blvd., adm: N/A Comic Book Jubilee, 11910 Ashbury Drive, Fort Washington, MD 20744

ALBANY, N.Y. . . . May 22-24 . . . Albany Comic and Card Show(C, Cd), Polish Community Center, Washington Ave. Extension, adm $1.50 Magnacon Enterprises, P.O. Box 248, Central Park Station, Buffalo NY 14215 PH 716 897 0644

GREENSBORO, N.C. . . . April 30 . . . Greensboro Mini-Con (C), Ceter Missions Mall, Centerstage, adm free. Heroes, H. Shelton Drum, 1214 Thomas Ave., Charlotte, NC 28205-5004 PH 704-375-7662

SYRACUSE, N.Y. . . . April 30 . . . Syracuse Comic Book & Card Show (C, Cd), Syracuse Holiday Inn, N.Y. Thruway Exit 36 at I-81, adm $1. Magnacon Enterprises, P.O. Box 248, Central Park Station, Buffalo, NY 14215 PH 716-897-0644

TONY BROOK, N.Y. . . . May 6-8 . . . I-Con II (SF), State University of New York, adm N/A Stony Brook Union Room, P.O. Box 461, Stony Brook, NY 11790

HAUPPAUGE, N.Y. . . . May 15 . . . Phil Seuling's Comic Book Marketplace (C, Cd, M, SF) New York Sheraton, 55th Street & 7th Ave., adm free

HAUPPAUGE, N.Y. . . . May 15 . . . Baseball Card/Comic Book/Nostalgia Show (C, Cd), Knights of Columbus Hall, 500 Veterans Hwy. (off the I E at Exits 56 or 57), 10 a.m.-4 p.m., adm. 50¢. Dennis at 516-724-7422, 6-7 p.m. daily or 516-265-9774 the day of show

PHILADELPHIA, PA. . . . June 4-5 . . . Creation Comic, Sci-Fi & Star Trek Con (C, SF), Centre Hotel, 1725 Kennedy Blvd., adm $8 daily $6 in advance Creation Conventions, Inc., Box 7155, Garden City, NJ 11530 PH 516-747-2033 or PH 800-645-6579

NEW YORK, N.Y. . . . June 19 . . . Phil Seuling's Comic Book Marketplace (C, Cd, M, SF), New York Sheraton, 55th Street & 7th Ave., adm free

ALBANY, N.Y. . . . June 26 . . . All Star Albany Con III (C), Polish Community Center, Washington Ave, Ext., adm. $2 Magnacon Enterprises, P.O. Box 248, Central Park Station, Buffalo, NY 14215 PH 716-897-0644

WASHINGTON, D.C. . . . July 30-31 . . . Creation Comic, Sci-Fi & Star Trek Con (C, SF), Twin Bridges Marriott, U.S. #1, I-395, adm $8 daily, $6 in advance Creation Conventions, Inc., Box 7155, Garden City, NJ 11530 PH 516-747-2033 or 800-645-6579

NEW YORK, N.Y. . . . Aug. 28 . . . Phil Seuling's Comic Book Marketplace (C, Cd, M, SF), New York Sheraton, 55th Street & 7th Avenue, adm free

MOUNTAIN

STATES IN REGION: Ariz., Colo., Idaho, Mont., Nev., N.M., Utah and Wyo.

LEADVILLE, COL. May 6-8 . . . Colorado Mountain Con (SF), Colorado Mountain College, Timberline Campus, adm N/A Stan Gardner, Colorado Mountain Coll, Timberline Campus, Leadville, CO 80461 PH 303-486-2018.

NEW ENGLAND

STATES IN REGION: Conn., Maine, Mass., N.H., R.I. and Vt.

WEST HAVEN, CONN. March 20 . . . Baseball Cards & Comic Books Show, (C, Cd), K of C Ballroom, Center St., adm 99¢ Harold Feiner, 83 April St., West Haven, CT 06516

NIANTIC, CONN. March 20 . . . Southeastern Comic Convention (C). Howard Johnson's, Exit 74 off I-95, adm. $1. Eric Parnes, 32 Avery Ct., New London, CT. PH 444-026 or 442-3439

EAST HARTFORD, CONN. March 27 . . . Comic Book & Record Collectors' Convention, Holiday Inn, 363 Roberts St. 10 a.m.-5 p.m., adm. $1.50 Rudolph & Al Levesque, 130 Nutmeg La. #208, East Hartford, CT 06118 PH 203-569-0289 or 224-8725

HARTFORD, CONN. April 24 . . . Connecticut Comic Convention (C). The East Hartford Elks Hall, (BPOE 2063), 148 Roberts St., 11 a.m.-5 p.m., adm. 99¢. Harold E. Feiner, RFD 1, Box 218A, Andover, CT 06232 or stop at The Bookes Book Store, 116 Burnside Ave., East Hartford, CT 06108

HARTFORD, CONN. April 30-May 1 . . . Creation Conv. Sci-Fi & Star Trek Con (C, SF), Sheraton, adm N/A Creation Conventions, Inc., Box 7155, Garden City, NJ 11530 PH 516-747-2033 or 800-645-6579

WEST HAVEN, CONN. May 15 . . . Baseball Card & Comic Book Show (C, Cd), K of C Ballroom, Center St., adm. 99¢ Harold Feiner, 83 April St., West Haven, CT 06516 PH 203-933 3489

EAST HARTFORD, CONN. . . . July 10 . . . Connecticut Comic Convention (C). The East Hartford Elks Hall, (BPOE 2063), 148 Roberts St, 11 a.m.-5 p.m., adm. 99¢. Harold E. Kinsey, RFD 1, Box 218A, Andover, CT 06232 or stop in at The Bookes Book Store, 116 Burnside Ave., East Hartford CA 06108

PACIFIC

STATES IN REGION: Alaska, Calif., Hawaii, Ore. and Wash.

OAKLAND, CALIF. March 26-27 . . . Barkscon West (C), Hyatt, 455 Hegenberger Road, adm N/A John Nichols, P.O. Box 614, Oregon City, OR 97045 PH. 804-656-5579

SAN FRANCISCO, CALIF. April 9-10 . . . Creation Comic, Sci-Fi & Star Trek Con (C, SF), Hyatt, Oakland International Airport, adm. $8 daily, $6 in advance Creation Conventions, Inc., Box 7155, Garden City, NJ 11530 PH 516 747-2033 or 800-645 6579

LOS ANGELES, CALIF. April 12-13 . . . Creation L.A. (C), Hyatt Airport Hotel, 6225 W. Century Blvd., 11 a.m.-7 p.m., adm N/A Creation Conventions, Box 7155, Garden City, NJ 11530 PH 516-747-2033

EUGENE, ORE. . . . May 13-15 . . . Eucon 1 (SF), Eugene Hilton, adm N/A Eucon, Box 1804, Eugene, OR 97440

SAN JOSE, CALIF. . . . July 1-4 . . . Westercheron 36 (SF), Red Lion Inn, adm $8 in advance Westercon/Westercon 36, 2000 Center St. #1051 Berkeley, CA 94704.

SOUTHERN

STATES IN REGION: Ala., Ark., Fla., Ga., La., Miss., Okla., Tenn. and Tex.

HUNTSVILLE, ALA. March 25-27 . . . Gemini: Con-Stellation II (SF), Sheraton, 4404 University Dr., begins 5 p.m. Thurs., adm N/A Norton Alabama SF Assoc., 700 Charlotte Drive SW, Huntsville AL 35802

TULSA, OKLA. July 1-7 . . . OKon '83 (C), adm. N/A. OKon '83, P.O. Box 4225, Tulsa, OK 74104

MEMPHIS, TENN. . . . July 29-31 . . . Memphis Fantasy Con (C, F, M), Ramada Convention Center, 160 Union Ave., adm N/A. Memphis Fantasy Con, 665 S Highland, Memphis, TN 38111 PH 901-452-9376.

ATLANTA, GA. . . . Aug. 5-7 . . . Atlanta Fantasy Fair IX (F), Omni Hotel & Georgia World Congress Center, corner of International Blvd and Marietta Str., adm N/A Atlanta Fantasy Fair, P.O. Box 566, Marietta, GA 30061

ORLANDO, FLA. . . . Aug. 13-14 . . . Creation Comic, Sci-Fi & Star Trek Con (C, SF), Hyatt Orlando, adm $8 daily, $6 in advance Creation Conventions, Inc., Box 7155, Garden City, NJ 11530 PH 516-747-2033 or 800 645-6579

CANADA

TORONTO, ONTARIO . . . June 3 . . . Comic Convention (C), Hotel Westin, University at Richmond, adm N/A. Dragon Lady Comics, PH 416-596-1602

OTTAWA, ONTARIO . . . July 30-31 . . . Maplecon 9-Science Fiction & Comic Book Convention (C, SF), Carleton University, adm N/A. Maplecon 5, P.O. Box 3145, Stn. D, Ottawa, Ontario, Canada K1P 6H7 PH 613 746 5191

FOREIGN

SYDNEY, AUSTRALIA . . . June 10-13 . . . Syncon '83 (SF), Shore Motel, Artarmon, adm N/A Syncon '83, P.O. Box A491, Sydney South 2000 NSW, Australia

BASILDON, U.K. . . . July 29-31 . . . Beccon '83 (SF), Essex Crest Hotel, adm N/A Beccon, 191 The Heights, Horcholt, Middlesex UB5 4BU, United Kingdom

ANTWERP, BELGIUM . . . Nov. 11-13 . . . Orwellcon 1983 (SF). Antwerp University, adm N/A B Suykerbuyk, A. Vermeylenlaan 21, bus 20, B02050 Antwerp, Belgium

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_X-Men
_Any Limited Series
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_Marvel Super Special
_Savage Sword

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_Blue Devil
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_Flash
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_G.I. Combat
_Green Lantern
_House of Mystery
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_New Talent Showcase
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_Night Force
_Omega Men
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_Basically Strange
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_Elfquest
_First Kingdom
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_Grendel (Comico)
_Hall of Fame (John C. Publ.)
_Hembeck (Fantaco)
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_Journey (A. Vanaheim)
_Justice Machine (Noble)
_Ken Pierce Reprint Series
_Love & Rockets
_Neil the Horse (A. Vanaheim)
_Nemo (Classic Comics Library)
_Nexus (Capital Publ.)
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_Skrog (Comico)
_Slaughterman (Comico)
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_Steve Canyon (Krupp)
_Survivors (Spectrum)
_Swords of Cerebus
_Thunder Agents (John C. Publ.)

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_Whisper (Capital Publ.)

FAN MAGAZINES
_Amazing Heroes
_Bondage (James Bond)
_Comic Book Price Guide Update #2
_Comic Fandom's Forum
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_Comic News
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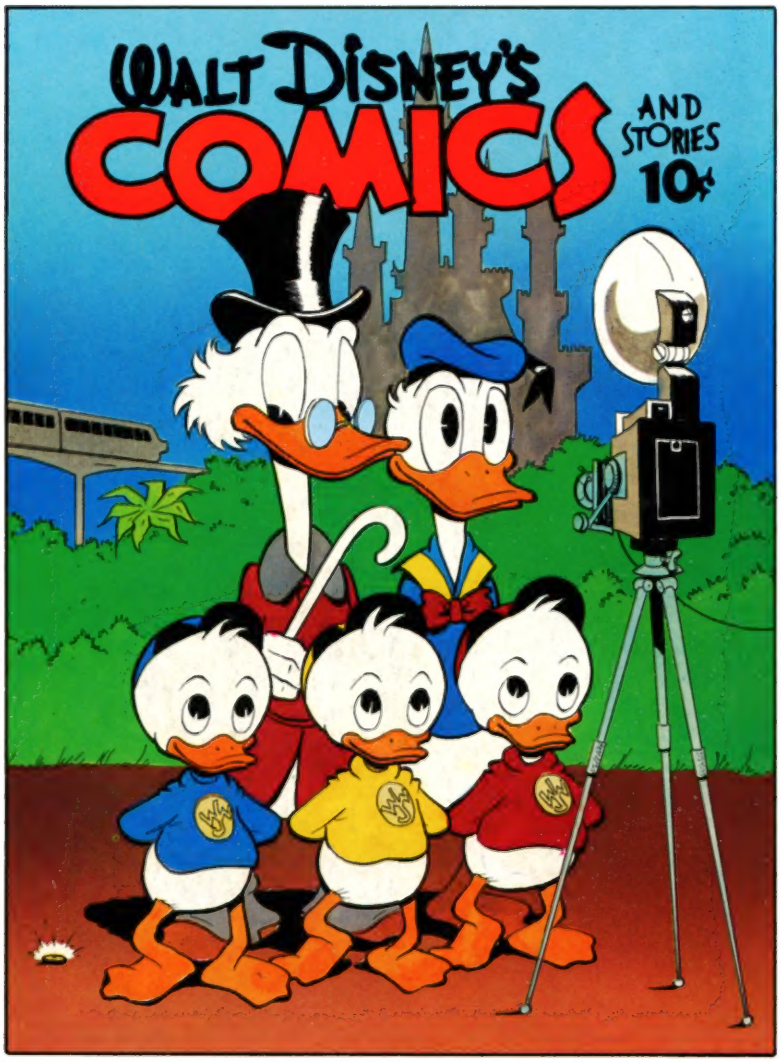

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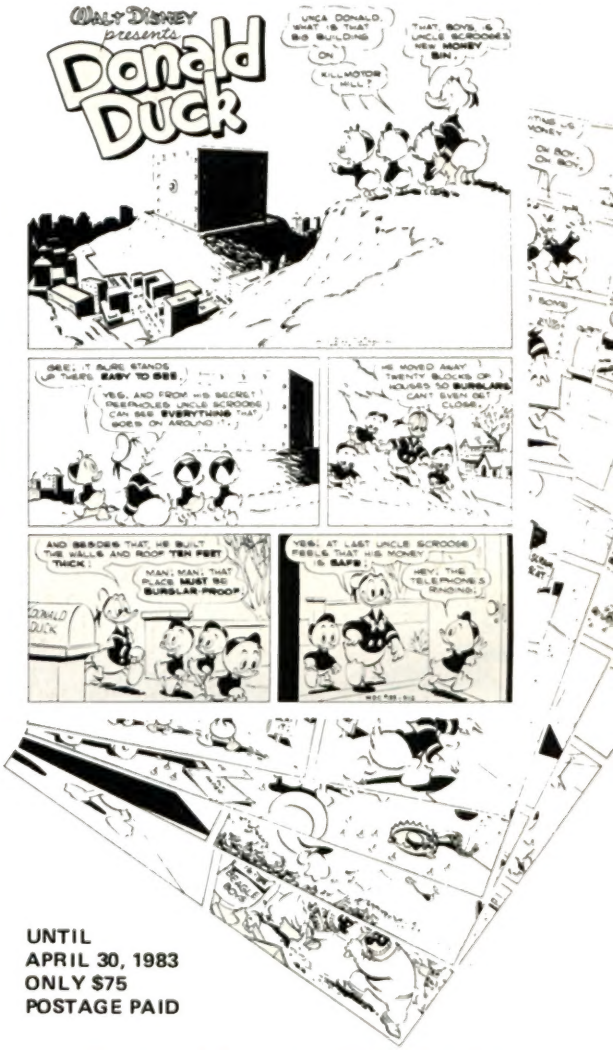

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